Vogue

INCORPORATING VANITY FAIR



JEWELS
ACCESSORIES
FURS
OCTOBER 15, 1936
PRICE 35c

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the Twist OF A Thread MAKES A WORLD OF DIFFERENCE IN

Humming Bird Crystal-Crepes

It's almost inconceivable, yet strictly true, that a mere change in the twist of the thread has fulfilled womankind's universal wish. You said:

"Give us clearer, sheerer stockings, stretchier stockings, stronger stockings, duller stockings—and *don't* make us pay more for them."

So, Humming Bird offers you—CRYSTAL-CREPES! Stockings knit from a perfect crepe thread made by a new process. Its filaments are twisted, untwisted, and retwisted until they're so closely meshed that the thread becomes thin, firm, and smooth as a hair.

Humming Bird Crystal-Crepes are sheerer, clearer, because no loose fluff fills up the minute openings between stitches.

Humming Bird Crystal-Crepes are stretchier because the threads, themselves, are highly elastic.

Humming Bird Crystal-Crepes are stronger because a tightly twisted thread uses more silk. Being highly snag-resistant, they are less susceptible to accident, too.

Humming Bird Crystal-Crepes are dull because the twisted threads *refract* light instead of reflecting it.

AND prices on Crystal-Crepes are not advanced one single cent. Now available in Sheers and Super-Sheers (4-thread, 3-thread and 2-thread) in fineness from 42- to 51-gauge. Priced from $1.00 to $1.35 in stores of the better class. Prices on other Humming Bird styles begin at 79 cents.

DAVENPORT HOSIERY MILLS, Inc.
Chattanooga, Tenn. New York Showrooms: 385 Fifth Ave.

The better stores handle Humming Bird Hosiery because it pleases the smartest of customers, satisfies the most exacting, meets the price demand of the thriftiest. We make same-day shipments so your merchant always has "your" style and color. . . . Thousands of merchants from coast to coast carry Humming Bird Crystal-Crepe Sheers and Super-Sheers, Humming Bird "Air-Flows" (Knee-length), Humming Bird Elastic Tops, Humming Bird Service Weights. These fine stores are typical:

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Humming Bird
WOMEN'S FULL FASHIONED SILK HOSIERY *Exclusively*

"Your finest accessory"

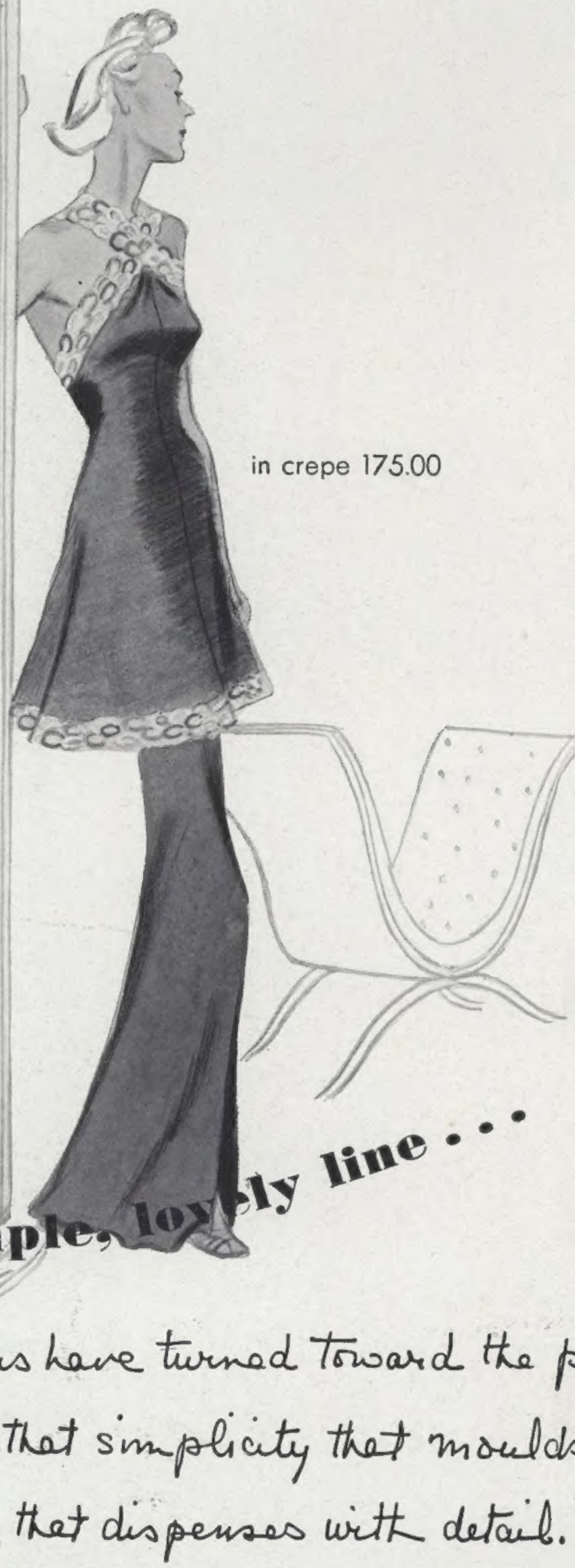
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B. ALTMAN & CO.

FIFTH AVENUE NEW YORK



in satin 110.00



in crepe 175.00

in search of that simple, lovely line . . .

designers have turned toward the past to find that simplicity that moulds the figure, that dispenses with detail. They've found it in the mode of the French Empire, translated here in white satin . . . In the Greek Byzantine tradition, beautifully expressed in this tunic frock banded in gold kid, vividly embroidered . . .

SPECIALTY SHOP—THIRD FLOOR

Vogue
October 15th, 1936

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Vol. 88, No. 8
Whole No. 1542



Brilliant accompaniment to your cloth coat—The Silver Fox—employed here in a vertical collar and two luxurious bands that flow in unbroken lines down the entire front of the coat. Because of their amazing adaptability (note the intriguing use of the silver fox on the hat), silver foxes will trim this season's most exclusive daytime and evening coats, suits, muffs, bags and hats. Only Fromm *pedigreed* silver foxes, bred to their ***bright-with-silver*** splendor through 27 generations—attain the perfection of pure silver so essential in a true silver-on-black contrast. Fromm Bros., Inc., Hamburg, Wis.

COURTESY, BLUM'S-VOGUE, CHICAGO
ADAPTATION OF DESIGN BY MAGGY ROUFF, PARIS

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. *This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.*

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FROMM *Bright with Silver* PEDIGREED FOXES

FEATURED BY FOREMOST DESIGNERS—SOLD BY THE FINEST STORES



ARTHUR O'NEILL

golden idol. Molten lamé sheath gown with sculptured line over the bosom and yards of gleaming fabric in the skirt. Absolute essence of the new vogue for extravagant evening gowns that sheath you to the wrists and ankles—leaving your throat absolutely unadorned. Gold—or green threaded with gold. 12 to 18, 125.00 Misses' Gowns, Sixth Floor

BONWIT TELLER
FIFTH AVENUE AT FIFTY-SIXTH ST.



DELMAN'S FAMOUS THIRTY. Delman shoes are made on 30 different lasts—no less. Making certain you can be perfectly fitted in these hand-made shoes keyed in color and design to the new clothes.

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BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Called the White Peacock. Dedicated to special evenings at home when there's wild duck or a baritone or a visiting foreigner for dinner. Not intended ever for the outside world. Done in silver white lame; a cummerbund and under-tunic of crushed black velvet.



SOUS LE VENT
GUERLAIN

jay Thorpe FIFTY-SEVENTH STREET WEST, NEW YORK



COURTLY GOWN IN SATIN, A JAY-THORPE ORIGINAL . . EXPRESSING THE COMMANDING BEAUTY OF OUR COLLECTION FOR GREAT NIGHTS OF THE YEAR

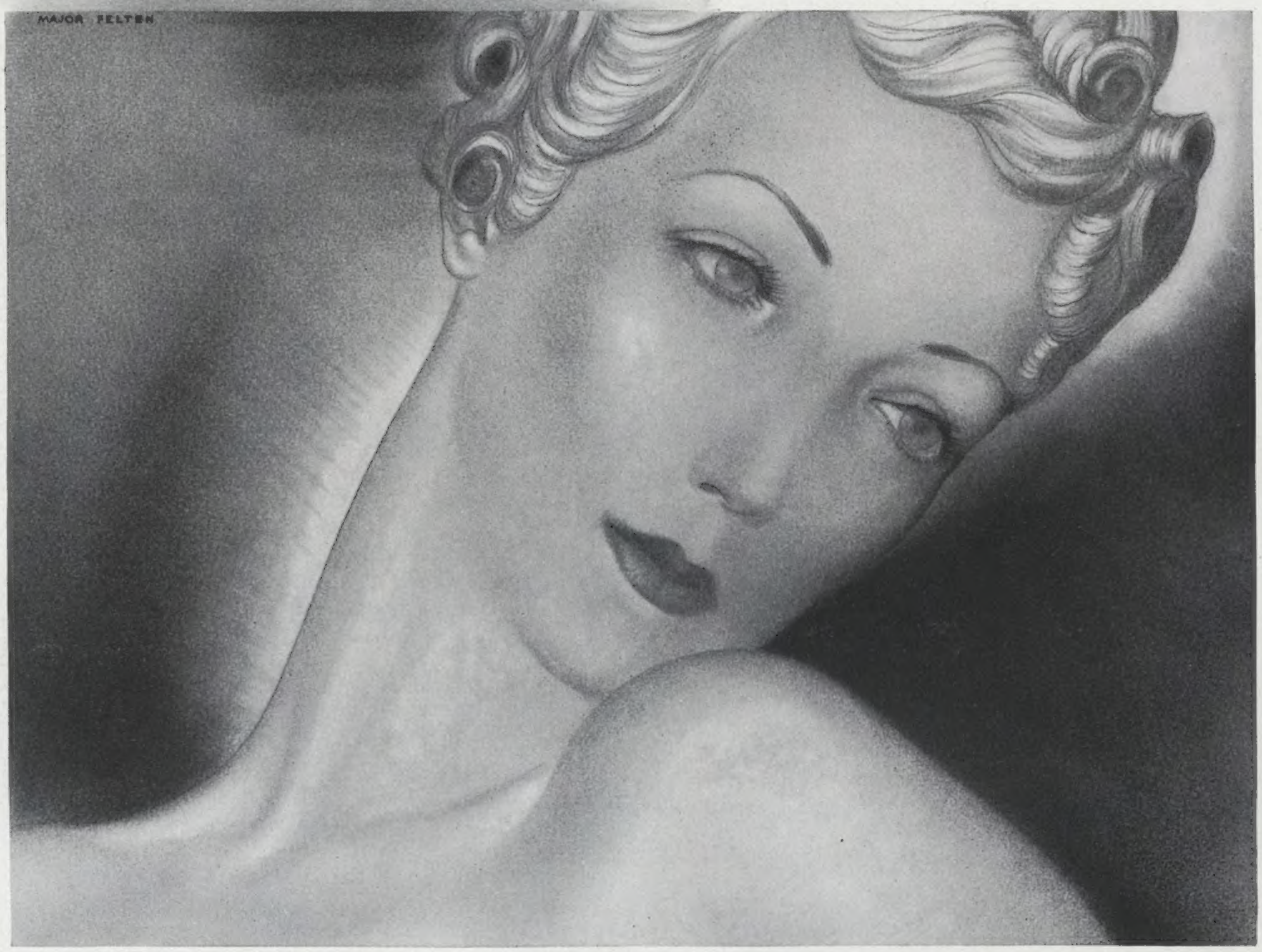


The Du Barry Salon at 693 Fifth Avenue, New York . . . six floors devoted to beauty, from coiffure to pedicure.

SO WE CALLED IT *Du Barry* DERMA·SEC FORMULA

IT'S THE NEW *dry skin* CREAM THAT HELPS YOU KEEP A *youthful throatline*

Proudly, Derma-Sec Formula takes its place among Du Barry Beauty Preparations. It is a creation of Du Barry research chemists for the special care of the throat and is unique in that it embodies an entirely new idea in a preparation for this purpose—the combination of super-emollient properties with a special stimulating ingredient which increases circulation near the skin's surface. Young women will want it to *keep* a youthful throatline, and older women will want it to smooth away that withered look. This unusual preparation is a *dry skin* cream, for it is dryness which causes a throat to wilt or wither. So we called it Derma-Sec, meaning "dry skin". It was introduced in our Fifth Avenue Salon and already women are singing its praises. Now it is ready for your own Du Barry Salon-at-home in $3.50 and $7.50 sizes as a daily treatment for keeping a youthful throatline ❧ Du Barry Beauty Preparations are the joy of the busy woman, the woman who has neither the time nor the money to waste on frivolities, the woman who wants to look her loveliest at all times with the minimum amount of bother and expense.



AND AT THE DU BARRY SALON

there is a great deal of post-summer activity. Throats and faces dried by sun and wind are receiving the benefits of Derma-Sec Formula at the hands of our expert attendants. "Summer hair" is being made soft and lustrous again and set to the tunes of the newest coiffure trends. Bodies limbered by summer exercise are being kept in trim in our famous Slenderizing Department. In fact, smart, busy women are flocking to the Salon to be made lovely from head to toe these brisk autumn days. PLaza 3-6930!

RICHARD HUDNUT

New York . . . Paris . . . London
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Du Barry beauty preparations



FORBATH & REJANE

henri Bendel inc

Radiant . . . pale pink metallic cloth gown, sparkling with cellophane flowers and head-dress. From our collection of evening gowns by Henri Bendel, for immediate wear.

TEN WEST FIFTY-SEVENTH STREET ⚜ NEW YORK



Hattie Carnegie

. . . FORTY-TWO EAST FORTY-NINTH STREET. NEW YORK CITY . . .

I. MAGNIN & CO.
CALIFORNIA — SEATTLE



Paillette and marquisette gown
Created by *Nettie Rosenstein*



The new COURTSHIP pattern in sterling is romantic without being sentimental. Its fine details and graceful proportions will keep it correct and lovely always.

Courtship....



AN EXQUISITE NEW PATTERN BY INTERNATIONAL STERLING

Let this lovely youthful pattern — COURTSHIP, by International Sterling—make you decide that you *must* have sterling for your table.

The cost of a complete service shouldn't deter you. For sterling is not expensive now. Besides —most jewelers will gladly arrange for convenient terms of payment, so that you can *pay for your silver while you enjoy it.* Then there's the "lay-away" plan, which many jewelers offer.

Act now to acquire your sterling. See COURTSHIP at your jeweler's. It has the beauty of design and perfection of workmanship that makes silver by International Sterling a proud possession in the most perfectly appointed homes.

INTERNATIONAL STERLING

INTERNATIONAL SILVER CO., WALLINGFORD, CONN.

A Member of the Sterling Silversmiths' Guild of America



COURTSHIP sterling may be had in every kind of hollow ware, ranging from salts and peppers to the glorious tea and coffee service you see illustrated here.


Martha Weathered
CHICAGO
Underwood Underwood

Revillon Frères

FIFTH AVENUE AT FIFTY-FOURTH



Photo: Wynn Richards

HERALDS OF A BRILLIANT SEASON • THE TUNIC COAT OF RESPLENDENT GOLD LAMÉ WITH SILVER FOX • THE CAPE OF DYED BAUM MARTEN • OR FINEST EASTERN MINK OR RUSSIAN SABLE.


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L. S. AYRES & CO.
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LUCIEN
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AND COLORS
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EVENING FROCK: *Green with Hemlock* SPORTS FROCK: *Winter Rose with Rose Pink* PLAYSUIT: *Gold*

AND *now* . . . WAMSUTTA LUSTERCALE

NEW STYLE HIT OF *The Finest of Cottons* BY WAMSUTTA WEAVERS

VOGUE PATTERN SELECTIONS

Above, left, VOGUE PATTERN No. 7504. *An evening frock with the new gored circular skirt, with contrasting bands.*

Above, center, VOGUE PATTERN No. 7490. *A one-piece sports frock with short pleated sleeves, vestee, and two patch pockets.*

Above, right, VOGUE PATTERN No. 7502. *A one-piece playsuit with inverted pleat below shallow back yoke. High or V-neck.*

There is a new fabric in the center of Fashion's spotlight this season and its name is LUSTERCALE . . . Wamsutta LUSTERCALE . . . as outstanding among dress materials as its well-known twin, Wamsutta *Supercale,* in sheets.

You know by experience, probably, how exquisitely fine and smooth Wamsutta *Supercale* sheets and pillow cases are. This new dress fabric is made by the same master weavers and its finishing combines all the gleam and luster of silk with the durability and strength of cotton. Laundered side by side with a similar fabric in a recent test, Wamsutta LUSTERCALE showed twice the strength of the other material after fifty washings. And LUSTERCALE is color-fast and Sanforized-shrunk as well.

Leading stores all over the United States are now offering Wamsutta LUSTERCALE as one of the smartest fabrics for southern wear . . . The three Vogue Pattern frocks illustrated here suggest how adaptable it is for many other styles.

WAMSUTTA MILLS · *Since 1846 — The Finest of Cottons* · NEW BEDFORD, MASS.

The best



Printzess
Printz

LEFT TO RIGHT

★
OMBRE CARACUL on a Gyana nubby suede cloth.

★
RACCOON on Printzess' own LLAMALURE swagger.

★
BROWN BABY KOLINSKY on corded nubby suede cloth coat.

time to select your coat . . . at the store that features PRINTZESS!

★ From one end of the country to the other, smart women are now selecting their coats because "Choose Your Coat Week" is the most logical time to make a wise choice. Fashions are set. Stocks are at their peak. And leading stores everywhere are celebrating this event with special values . . . with superb new Printzess fashions . . . the finest in Printzess' 44 years of coat leadership.

The Royal Princess silhouette . . . the straightline coat with luxurious abundance of fur . . . the straight in front swagger with "swing" back . . . new fabrics . . . new treatments of furs . . . Persian, badger, fox and caracul . . . all the "accepted" 1936 fashions now await you in your favorite store. Coats interpreted with the sure mastery that has made Printzess famous. Coats so superior in quality and workmanship you know that their beauty is lasting . . . that they'll continue to look as spruce after months of continuous wear as they do on first acquaintance. A Printzess coat is a continuous joy.

Wait no longer . . . if you want an outstanding coat . . . visit the participating store in your community . . . and *Choose Your Coat* without delay. THE PRINTZ-BIEDERMAN COMPANY
NEW YORK • CLEVELAND • CHICAGO



LEFT TO RIGHT

★
BLACK CARACUL lapels and collar on block mohair nub.

★
WOLF trims this smartly stitched mohair nub swagger.

★
SQUIRREL dyed brown for this lovely coat of mohair nub.

★
BLACK CARACUL smartly accents nubby suede cloth.

Printzess
Printz

Hudson Seal*
dyed by
A. Hollander & Son
keeps its beauty
longer



HOLLANDER
DYED
HUDSON SEAL DYED MUSKRAT

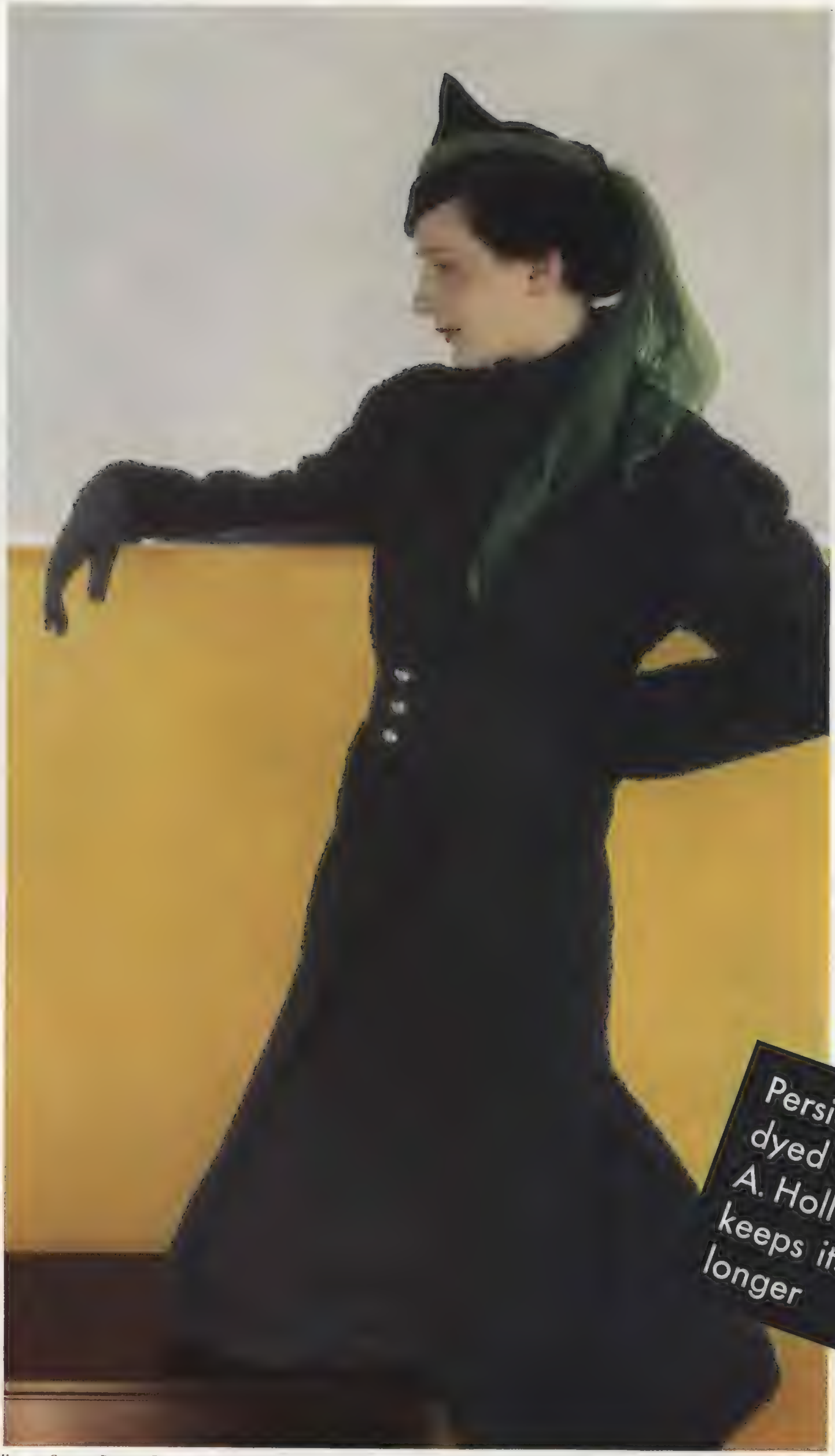
Guaranteed for
Color Permanence

■

HUDSON SEAL-DYED MUSKRAT dyed by A. Hollander and Son is a fur of *lasting* beauty. Its rich, lustrous color is *guaranteed* for permanence. Make certain of this superiority. Always look for the A. Hollander and Son mark on label, tag or pelt. Every *good* store in the country will gladly show it to you. A. HOLLANDER & SON, INC. . . . World's Largest Fur Dressers and Dyers . . . Established 1889 . . . NEWARK, NEW JERSEY.

*dyed muskrat

JEWELRY BY MARCUS AND CO.



Hat and Gown by Bergdorf-Goodman

STEICHEN

Persian Lamb...when dyed by A. Hollander and Son...is light in weight, supple as a chamois glove. It is extremely durable, and is *guaranteed* for color permanence. No matter where you buy, or how much or how little you pay, you will be *more* satisfied if you see the A. Hollander and Son stamp on the back of every pelt. A. Hollander & Son, Inc.... World's Largest Fur Dressers and Dyers... Established 1889 ... Newark, New Jersey.

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Guaranteed for Color Permanence

HOLLANDER A·H·&S DYED

Custom-design... custom-fit

IN MATRIX ORIGINALS





THE COPLEY. A six-eyelet boot-like Oxford. In Black or Brown Kid or Black, Brown or Green Suede. Light piping gives a new intertwined effect to the Lizard and Patent trimming. Cuban heel.

THE LATONIA. A five-eyelet high-cut Oxford. Self-cording alternates with bands of pin-point perforations for effective trimming. In Black or Marrona Brown Kid. Scuff-proof Cuban heel.

THE DORSET. Colonial tongue and novel bow distinguish this high-cut gore pump, in Black or Brown Kid. Heavy cable stitching, with contrasted fine stitching, gives a braided effect. Cuban heel.







THE CHATWOOD. A custom-like simplicity distinguishes this smart wide-strapped model created in Black or Tan Calf, Brown, Black, Green or Grey Suede. Perforations are discreetly applied and the new Chinese-influence built-up leather heel is the smartest note of all!



The moulded sole

CREATED BY REED

These Matrix Originals are created to bring you custom-like style . . . and to fit you with custom-like perfection! Their smartness is instantly revealed. The moment you wear them, you'll realize their soothing comfort. For "your footprint in leather," in every pair, is moulded to the exact shape of your foot. This exclusive patented sole gives you a shoe that fits you comfortably, from the very first step. Matrix Shoes at $9.00 and up. E. P. Reed & Company, Rochester, N. Y. Matrix Style Studio, 47 West 34th St., N. Y.

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Photographed at the Caprice Room of the Hotel Wyatt

Carolyn inc
contributes to
your tea-time
gaiety with
dresses of
Onondaga Pure Silk

Dresses with a champagne sparkle of multi-colored beads . . . sprinkled in lavish luxuriousness over rich ONONDAGA Pure Silk. Fashioned with the short sleeves and new back fulness so important for smart tea-time wear. Infused with the spirited simplicity that makes them distinctively Carolyn fashions . . . a welcome addition to any wardrobe designed for a social season. Sizes 10 to 20 . . . $29.75

Hats by Marion Valle'

Carolyn *Modes are sold exclusively in New York by* ARNOLD CONSTABLE *in Philadelphia by* THE BLUM STORE

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For information regarding Carolyn Modes write National Modes, 130 W. 31st St., N.Y.C.



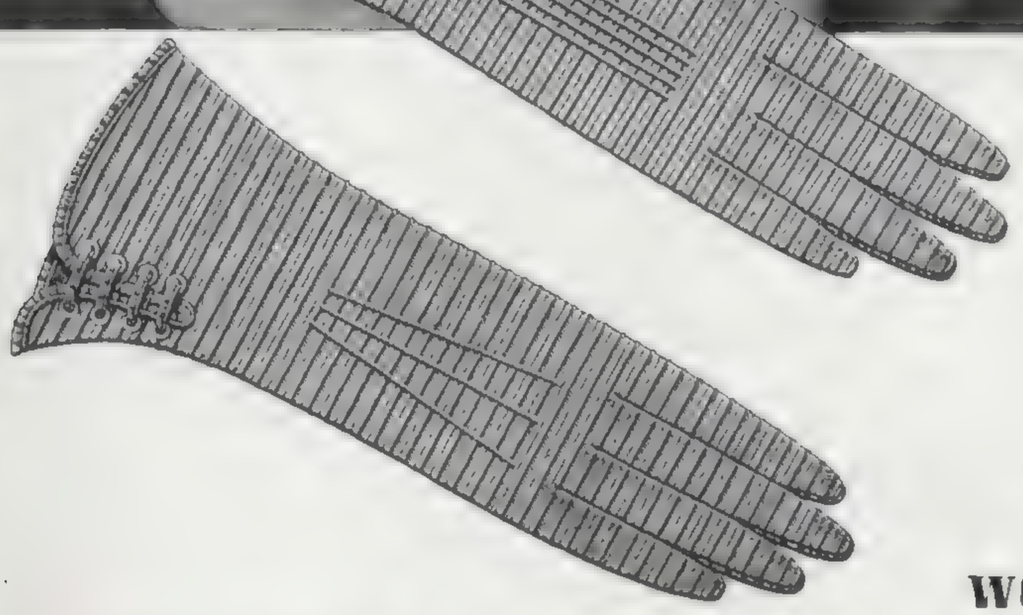
Andrew Geller applies his designing genius wisely. He studies the new trends in fashions and designs exquisite shoes as a complement for your smartest ensembles. That is why Andrew Geller Shoes are as correct as they are flattering... a triumph in fine shoe making.

Andrew Geller

exquisite footwear

537 FIFTH AVENUE, NEW YORK





ONE DOLLAR

MADE IN U. S. A.

*TRADE MARK

Wool-bar* gloves are as cozy-warm as a baby lamb's soft wool.

And yet, for all their warmth, their lines are unblurred by bulk;

as clean and trim as a lamb well shorn. Your Fall costume couldn't

ask for gloves more slimly elegant. In colors for town or country.

WOOL-BAR GLOVES—"BE WISER, BUY KAYSER"

KAYSER

The March of



Photographed at the Caprice Room, Hotel Weylin, New York

NECKLACE—*(above at left)* A dress so demure that it is daring. High collared and with quaint sleeves, it makes a perfect foil for its necklace of brilliants *(or your own jewels)*. The Schiaparelli sash ties in back. 25.00

DRAGOON—*(above at right)* Double breasted and delightfully slender, in light tweed with Persian collar and pockets. Smart too without the belt and a striking example of the new silhouette. 65.00

MIDAS—*(next page at left)* The supplest of gold lamés in a jacket costume that was made for romance. The very new hair ribbon hat and long velvet gloves to match, go with the outfit. 69.75

SCULPTURED LADY—*(next page at right)* A striking lesson in the loveliness of silk jersey with gracious train shirred at a low waistline. Its brassiere bodice and gold ornament are very Grecian and new! 29.75

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Ben Wolfman—The Fashion
Huntington, W. Va.,
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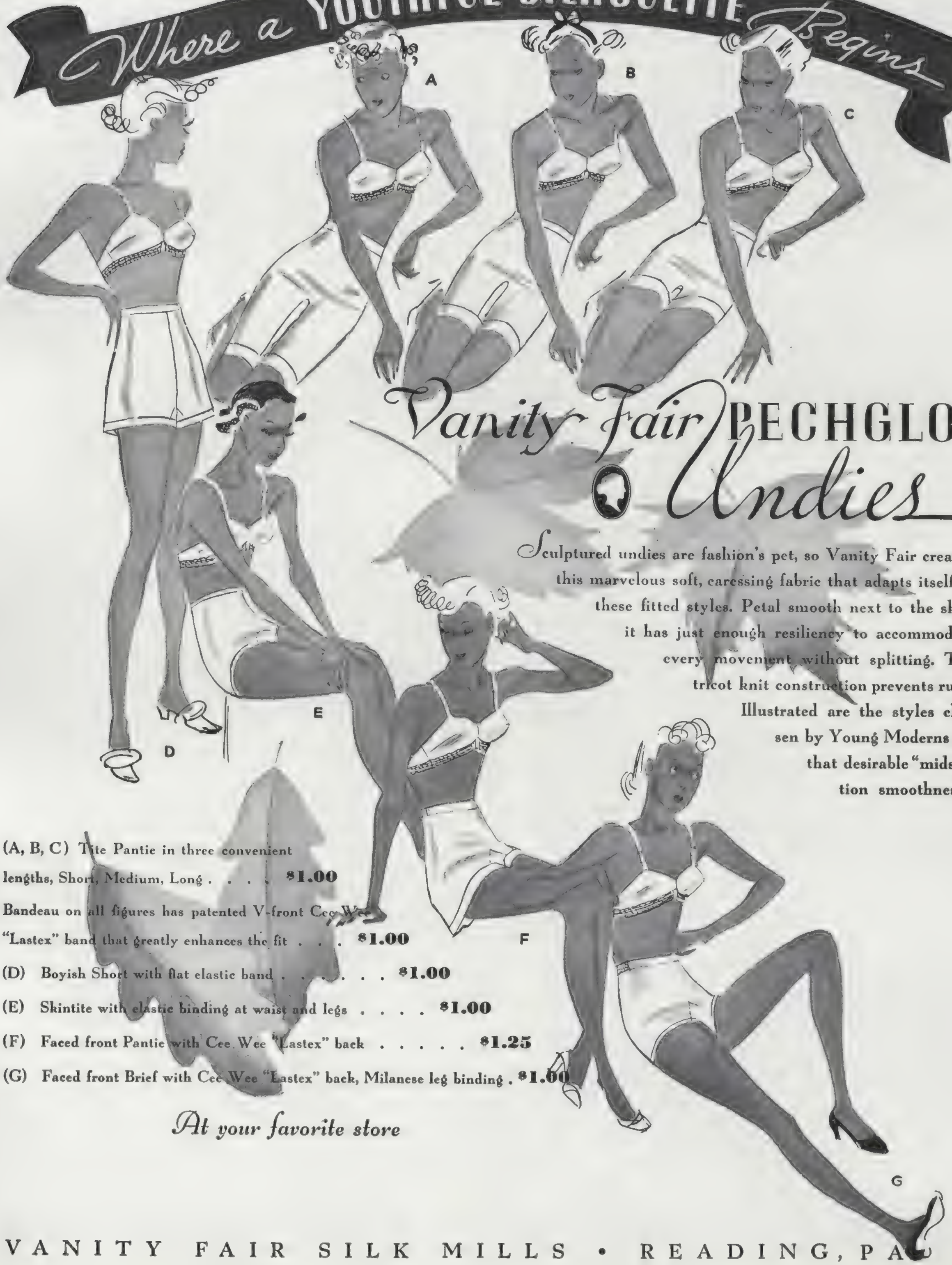
Fashion



At regular intervals all year "The March of Fashion" will keep you posted on what's new and correct in style. The first film, "Clothes That Men Like", is something to watch for...a dashing, stimulating sequence of what's smart, shown in the settings for which each style was designed. Ask your local theatre about it! In national magazines, too (as you see it here)...in the windows of the stores listed below, "The March of Fashion" will tell its story of style facts. Thrilling news all of it — for it translates the most amazing fashion changes in terms of wearability...at prices that will permit every woman to keep smartly in step with style. For all information on local theatre showings and where to get the fashions, write directly to MARCH OF FASHION, Inc., 570 Seventh Avenue, New York City.

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Lynchburg, Va.,
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Where a YOUTHFUL SILHOUETTE Begins



Vanity Fair BECHGLO Undies

Sculptured undies are fashion's pet, so Vanity Fair created this marvelous soft, caressing fabric that adapts itself to these fitted styles. Petal smooth next to the skin, it has just enough resiliency to accommodate every movement without splitting. The tricot knit construction prevents runs. Illustrated are the styles chosen by Young Moderns for that desirable "midsection smoothness."

(A, B, C) Tite Pantie in three convenient lengths, Short, Medium, Long **$1.00**

Bandeau on all figures has patented V-front Cee-Wee "Lastex" band that greatly enhances the fit . . . **$1.00**

(D) Boyish Short with flat elastic band **$1.00**

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THE LUXURY YARN OF FASHION
DUPONT RAYON
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"Acele" .....ON THE AVENUES OF AMERICA

Convenient

You'll bless the efficient little Talon* fastener every time you slip into your corset. This continuous, seamlike closure is so convenient, so easily operated, it has outlawed old-fashioned closures from the corset wardrobes of smart women. Without any effort now . . . you slip into your garment . . . give a gentle pull on the fastener . . . it slides into place . . . locks itself . . . stays fast for complete security. Smooth lines are yours . . . *everywhere* and *always.* Wrinkle and bulge no longer develop. There are no unsightly ridges to reveal where this seamlike, flexible closure lies. And because the daily struggle to get your garment on and off is eliminated . . . Talon-fastened garments have a much longer life!

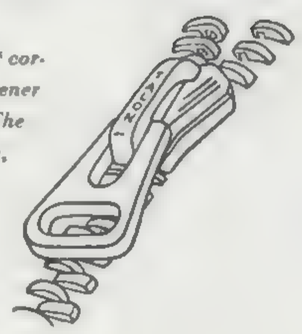
Hookless Fastener Company, Meadville, Pa. • New York, Boston, Phila., Chicago, Los Angeles, San Francisco, Seattle, Portland



Three garments illustrated form a complete corset wardrobe for every hour of the day and night!

● *The specially-designed Talon* corset fastener is the only slide fastener with the essential automatic lock. The Talon fastener launders perfectly, operates dependably always.*

*Reg. U. S. Pat. Off H. F. Co.



THIS is the very important new type of costume suit in Forstmann Woolens, with a light-weight dress and top coat of heavier texture. The dress may be worn separately with a fur scarf, and in cold weather the luxuriously warm coat completes the ensemble. In no other fabrics can one find costumes with such softly-tailored lines, and in such superb textures and colors. You will always find Forstmann Woolens in the most distinguished fashions at the country's leading stores . . . and also by the yard. Forstmann Woolen Company, Passaic, N. J. *Sales Office:* Empire State Bldg., N. Y. C.

Forstmann Woolens



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Coiffure by Antoine

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Hat by Saks Fifth Avenue

(New York Chicago)





Invitation to ELEGANCE *in* ALASKA SEALSKIN

(and very beautifully done!)

—as you may see at any of the following stores . . .

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There are only enough of these magnificent *Alaska Sealskin* coats for one in every hundred thousand women! For each coat is tailored of the superb few top-quality pelts among this "limited-edition" fur . . . Each is fashioned with that exquisite, unhurried workmanship which forbids even the thought of mass production . . . Each is styled to merit that aristocracy of ownership identified with this fur . . . Fashion-wise women who know how to combine value with vogue will top their Winter wardrobes with one of these two "fur finds"—one a new "swing" swagger, the other flared for a fashion future. In deep-toned Safari Brown—rich and youthful.

The Mark of Genuineness on Every Skin



Sleek

WITHOUT SLIDE...

THANKS TO CARTER'S INSIDE STORY



• **CARTERMODE GIRDLE** (G-62) *Main illustration.* Long on control, with a high firm waistline that won't roll over. Special knitted-in panel front and back for firmer holding. Even sizes 24 to 30, $4. B-19 Uplift Bandeau, even sizes 32 to 38, $1.

• **TEENS V PANTIE** (P-55) *Lower left.* Regulation length pantie girdle, designed for youthful figures. Smooth fitting, soft fabric crotch. Eyelets for garters. Even sizes 24 to 30, $2.50. B-3 Banjo Bandeau, youthfully rounded, even sizes 32 to 38, $1.50.

• **SPIROFLEX COMPLETE** (F-18) *Lower right.* Perfect for princess lines. Firmly knit, front woven panel with 2 flexible bones. Excellent diaphragm control. Uplift "bra" of smooth, net-lined lace. Even sizes 32 to 38. $5.

PRAISE HEAVEN, at last here are foundation garments that stay put on your figure! No more skidding up off your hips, or slipping and sliding each time you move. Because of a knowing trick in their making—Carter's inside "vacuum-lining," to call it by name—Carter foundations stay firmly in place. But that's only *half* the story. All Carters give you that soft, supple, comfortable sleekness that's the charm of a young, blithe figure. Girdles, panties, and completes for all types of slim or youthful figures, spiral-knit of "Lastex" for proper control. Bones? Sometimes. Seams? Rarely. Washable? Always. Prices, $2 to $7.50.

Carter's FOUNDATIONS

Pre-shrunk

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco. Home Executive Offices: Needham Heights, Massachusetts. Made and sold in Canada by Eisman & Company, Ltd., Toronto.



Scene at New York's Smartest Restaurant: The most exciting news in all the bulletins of Fashion today is the Arrival of Wool as the season's most distinguished material for formal day and evening wear. Daytime costumes, dinner dresses and evening wraps in the new formal woolens from the famous Hockanum Mills are now being featured by the finest shops . . . and worn by the smartest women . . . all over the United States.

Hockanum Mills, Rockville, Conn. Founded 1809. Division of M. T. Stevens & Sons Co., North Andover, Mass. J. P. Stevens & Co., Inc., Selling Agents, 261 Fifth Ave., New York.



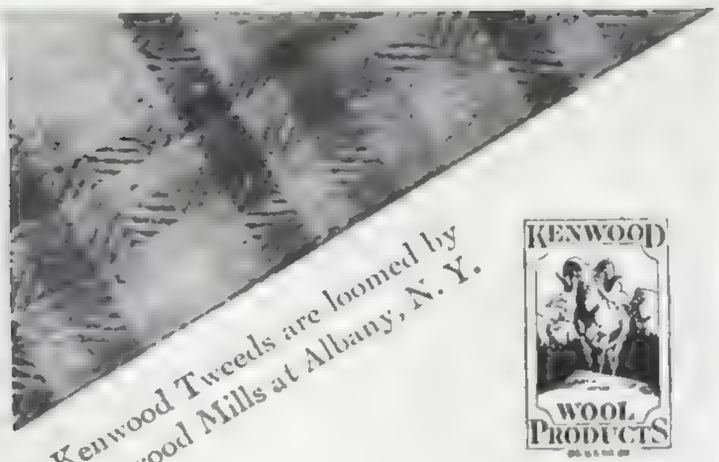
Swing out IN THE NEW ACTION MODE!

Figure freedom with firm control now made possible by extra strength of stretch

THERE'S a new thrill in two-way stretch "Foundettes" by Munsingwear. They are made for comfort . . . freedom . . . doing! Yet "Foundettes" give that constant control that molds you gently into slender, unbroken lines from above waist to below hips. A wonderful combination of figure restraint and freedom that comes from "Foundette's" resilient *strength of stretch*. Munsingwear "Foundettes" wash, wear, and hold their shape. And they cost so little. Girdles from $1 to $7.50. Pantie-girdles from $1 to $3.50. Full length foundations from $2 to $10. Ask to see them at the store near you that sells Munsingwear "Foundettes."

Munsingwear, Minneapolis.

"Foundettes" BY MUNSING Wear



KENWOOD
WOOL
PRODUCTS



Dahl-Wolfe

DEMAND PERFORMANCE



● We asked our exclusive maker of KENWOOD TWEED Fashions to give us a Winter 1936 Cheerleader. ● And look! Beaver-collared, fly-front plaid Topper, lined in monotone tweed to match the Suit. ● And *that* Suit! The snug-fitting five-button jacket with its flat-iron pleated skirt will keep you strides ahead!

KENWOOD TWEEDS! The ultimate in American wool weaving. Soft as Mary's lamb, yet sturdy as a Puritan's conscience. ● In the new all-American Colors with harmonizing Plaids . . . SIZES: 12 to 18 . . . . . PRICE **79.95**

Kenwood Clothes also available at Roos Bros., Inc., California; Kenwood Woolens Inc., Chicago; and other fine stores throughout the country.

Best & Co.
Fifth Avenue at 35th Street
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DRESS AND LOUNGE

in First Empire Fashions

FLANNEL HOUSE COATS *designed by* *Margaret Montague*

LORRAINE FAVOURELLE... a fabric of supreme quality...supple, pliable, easily draped...here finds its highest expression.

(Upper right) Coat cut on the lines of a French dandy of the First Empire, trimmed with imported Aix en Province percale. *(Lower right)* A thought from the Russian Empire–full skirted, belted and outlined with a colorful peasant braid. *(Left)* Coat of the Directoire influence, with wide and graceful satin revers–slender through the body with fullness controlled and held at the back. *In the season's newest colorings.* $19.95







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AND OTHER REPRESENTATIVE STORES THROUGHOUT AMERICA

Write us for the name of the store in your community handling these fashions.
LORRAINE MFG. CO. Federated Textiles, Inc. (Selling Agents) 261 FIFTH AVE., N. Y.

MARGARET MONTAGUE
PROMINENT YOUNG FASHIONIST

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Added Grace

FOR EVERY FIGURE



The FLEXEES foundation garment is a symphony in *line*—adding harmony of proportion to *every* figure. Tall or short—plump or willowy—there is a FLEXEES combination or girdle that contributes a grace and loveliness of figure you never dreamed you possessed. It's all in the "twin-control" magic woven into FLEXEES—a control that *moulds* but never *binds* the figure. It's the new, modern way to figure-flattery!

In Twin-Control for the average figure—Super-Control for the full figure. At all good stores. Girdles $3.50 to $15. Combinations $5 to $25.

ARTISTIC FOUNDATIONS, Inc.
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Flexees
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TWIN AND SUPER CONTROL

THE WORLD'S LOVELIEST FOUNDATIONS





● Now there's no excuse to be guilty of the "Unforgivable Offense!" The makers of Kotex bring you a new deodorant powder named *Quest* that *positively* destroys all types of napkin and body odors!

QUEST

for Personal Daintiness

Quest is 100% effective, even on hottest days! It assures all-day-long freshness, yet it does not irritate the skin, clog the pores or interfere with normal body functions.

Try Quest today, for the personal daintiness every woman treasures. Use this soothing cool powder on sanitary napkins, after the bath, to stop perspiration offense. It is unscented, which means it can't interfere with the fragrance of lovely perfume. Quest costs no more than other kinds . . . only 35c for the large two-ounce can at your favorite drug counter. Buy it today.



Talon makes the new vogue for fitted glove-wrists practical, is a decorative accent as well as a smooth, smart closure.

Only Talon with the exclusive top-lock construction assures complete security and convenience in handbags.

Address all inquiries to
HOOKLESS FASTENER COMPANY
72 West 35th Street, New York, N. Y.

Smart Color-Twins

highlight Talon fasteners

Reg. U. S. Pat. Off.

On . . . on . . . goes the colorful vogue for tone-and-leather mated handbags and gloves . . . smartly closed with Talon, *the* slide fastener. When you choose, remember this fact—your handbags and gloves are only as good as their fastenings. Avoid inferior closings that may soon destroy accessory usefulness. Check to see that the fastener is marked T-A-L-O-N. For Talon alone assures you a precision-made fastener, especially designed for accessory use, by skilled American craftsmen. Talon operates dependably in constant use, outlasts the life of the accessories it is used upon. Hookless Fastener Co., Meadville, Pa., New York, Boston, Phila., Chicago, Los Angeles, San Francisco, Seattle, Portland

WORK OF ART IN BRONZE



Your eye sees only sheerness in these enchanting stockings, just as your eye sees only a fragile grace in the little figurine . . . which is bronze-sturdy, nevertheless! And the crepe silk in these Berkshire stockings has both delicacy and strength. The twist is patented . . . makes the thread stronger, yet smaller and daintier, and the stocking seemingly more sheer. BERKTWIST is the new name of this original Berkshire crepetwist, developed—not just recently, but over a period of years—in the largest hosiery mills in America. Buy BERKTWIST and you can enjoy a long life of luxurious 3-thread sheers. And at no great cost—BERKTWISTS range in price from $1 to $1.65. The color shown is called Bronze—to wear with bronze kid shoes or a costume coupled with dark mink.

THE BERKSHIRE STOCKING

BERKSHIRE KNITTING MILLS, READING, PA.



By appointments...

BY APPOINTMENTS your friends know you. The perfectly turned out detail of your costume. The telltale trifles at your costume bar. Away, then, with frowsy brushes, mismatched toiletware . . . now's the moment to blossom forth with a shipshape set of today's "Pyralin" by du Pont. Here's gay color to cheer your spirits, here's the *new* in design. And here's lasting beauty . . . for du Pont builds well. Wedding guests to be . . . foresighted Christmas shoppers . . . look for—That glamour gift "Pyralin" by du Pont.





"DU BARRY" . . . *one of the distinctive new "Pyralin" gift sets. In hand-carved grain ivory "Pyralin" at the better department stores, jewelers, drug stores and gift shops. Du Pont, 350 Fifth Avenue, New York.*

That GLAMOUR *gift*
"PYRALIN"
by DU PONT

Vogue's second PRIX de PARIS

COMMENTS FROM A FEW OF THE PARTICIPANTS IN VOGUE'S FIRST CONTEST

ALBION

"I can say flat-footedly that Vogue's *Prix de Paris* is an opportunity you just can't miss. You can't imagine how much of a thrill I'm getting out of my work. Just believe this—it's like nothing else in the world to work in New York—and with Vogue. And remember—you have as good a chance as anybody else."

—MARJORIE FIELD, *Albion College.*
WINNER OF FIRST PRIZE

BRYN MAWR

"Vogue's *Prix de Paris* contest is unique. Instead of demanding that you have experience, it offers to give you the most valuable kind of experience. Your part in the contest is not difficult—the quiz and thesis system is one that is familiar to you. . . . This is the type of opportunity which is very reticent about knocking even once, so don't fail to take a chance at it!"

—JOSEPHINE HEISKELL, *Bryn Mawr College.*
WINNER OF SECOND PRIZE

SMITH

"It's Vogue, and it's New York, and it's independence. . . . Seeing fashions accepted. Seeing fashions rejected. Reading Paris cables. Working with people whose minds perform with the precision and accuracy of Swiss clock-works—who have, in addition, insight and creative imagination. . . . And it's so much what I want that I wouldn't have anything to do with a buckle or a shoe-lace of anyone else's shoes."

—KATHARINE ROBERTS, *Smith College.*
WINNER OF SPECIAL AWARD

OHIO STATE

"An almost overwhelming situation is this—finding yourself in New York—with the Vogue staff—whirling around in the very center of Fashion . . . in the studio, assisting some celebrity or professional with her clothes or make-up . . . in the editorial office, writing captions or cutting manuscripts . . . rushing off to exciting Import Showings. There's never a dull moment! And all of this—because of Vogue's *Prix de Paris*!"

—ELLIS MORRIS, *Ohio State University.*
WINNER OF SPECIAL AWARD

MAINE

"The concreteness of the contest was . . . a stimulus to my imagination, acquainting me with the technique of fashion writing. I count as valuable gains from the contest a realization of what business wants, understanding of my own abilities, and confidence to find The Job."

—RUTH E. GOODWIN, *University of Maine.*
HONORABLE MENTION

RADCLIFFE

"For me, the *Prix de Paris* proved the prelude to the serious undertaking of a profession I had not considered before. . . . I succeeded in obtaining a position as advertising manager with one of Boston's really fine stores."

—KATYA ALPERT, *Radcliffe College.*
HONORABLE MENTION

HOOD

"Vogue's *Prix de Paris* Contest was an experience which gave me more insight into commercial writing than any college course could possibly have done. . . . Regardless of the outcome, but particularly for anyone planning to write, Vogue's *Prix de Paris* is worth trying."

—ELIZABETH S. HILL, *Hood College.*
HONORABLE MENTION

MARYGROVE

"The *Prix de Paris* contest . . . gave me an opportunity to express the ideas I've always wanted to express. . . . It stimulated individuality and encouraged originality, while at the same time it developed courage and patience and perseverance. It was not just a contest for college students, but rather a comprehensive preparation for future life.

—MARY COMMAND, *Marygrove College.*
HONORABLE MENTION

HERE ARE THE RULES OF THE CONTEST

1. Each entrant must be a member of the graduating class of 1937 in a U. S. college or university which grants a recognized A. B. degree.

2. The contest will consist of two parts: first, a series of six quizzes to be answered by the entrants and graded by the judges as any college test paper would be graded; and, second, a thesis on a general fashion subject.

3. Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz.

4. The first quiz of the series will be published in the November 1st issue of Vogue and the succeeding ones will appear in the issues of December 1st, January 1st, February 1st, March 1st, and April 1st.

5. Each quiz will be made up of from 5 to 10 questions which will range in subject matter from definite fashion points, which anyone who has made a careful study of her copy of Vogue can answer, to "idea" questions covering the whole fashion field.

6. Papers will be graded on the following points:
(a) Recognition and judgment of fashion values drawn from the two preceding issues of Vogue.
(b) Initiative and imagination in presentation of fashion.
(c) Ability to write clearly and vividly.

7. Answers to each test must be mailed on or before the twentieth of the month on which the test appears and must bear a postmark of not later than midnight of the twentieth of the month.

8. Entrants must send answers to all six quizzes in order to be eligible for a prize. Although Vogue will regret having to disqualify a girl who misses a test through no fault of her own, this regulation is essential to absolute fairness in judging.

9. Subjects for the thesis will be announced January 1st. Theses must not exceed 1500 words in length and are due on April 20, 1937. No late theses will be considered.

10. All test papers and theses must be typed.

11. The judges of the contest will be the Editors of Vogue and their decision will be final in all cases.

12. The winners of the contest will be announced about May 20th, 1937. The girl selected by the Editors, on the basis of her best answers and thesis, as having the most outstanding fashion ability will join Vogue's staff for the following year. At least six months of her time will be spent in the Paris office. She will be paid an adequate salary plus her expenses to and from Paris. The winner of second place in the contest will be employed on a salary basis for six months in the New York office of Vogue.

INQUIRIES AND MATERIAL CONCERNING THIS CONTEST SHOULD BE ADDRESSED TO: VOGUE'S PRIX DE PARIS, 420 LEXINGTON AVENUE, NEW YORK CITY

ENTRANCE BLANK

Please enroll my name as an entrant in Vogue's *Prix de Paris* contest.

Name_____

Home Address_____

_____

I am a member of the class of 1937 of_____ College or University

My college address is_____

_____

V-10-15-36

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For lasting beauty and economy, too...

let your choice be

ALVIN STERLING

CORRECT FOR EVERY OCCASION



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COMPLETE PATTERN PRICE LIST SENT FREE ON REQUEST. CHECK PRICE LIST WANTED

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Rendezvous of the Elite of
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Parisian Specialties Every Day
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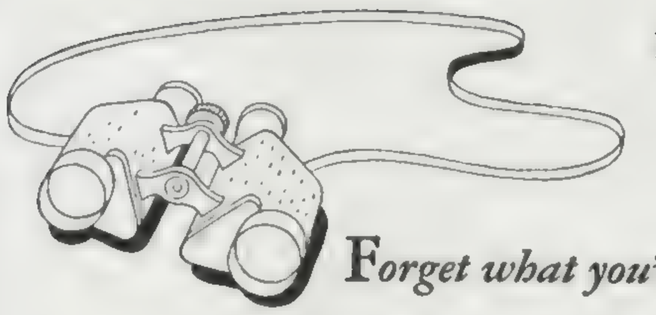
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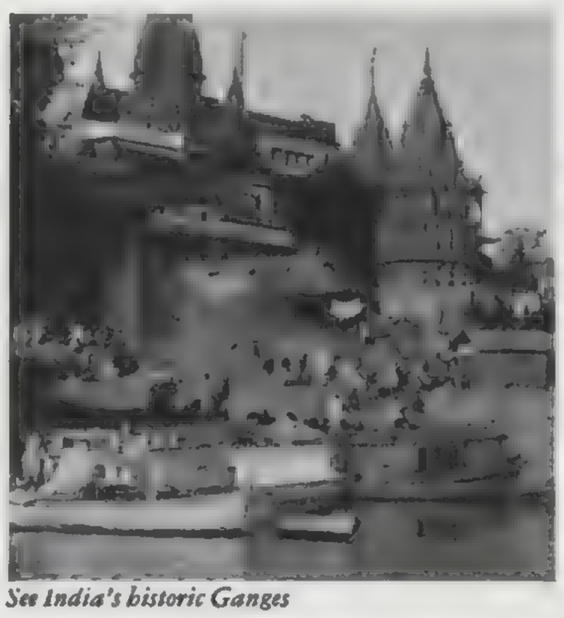
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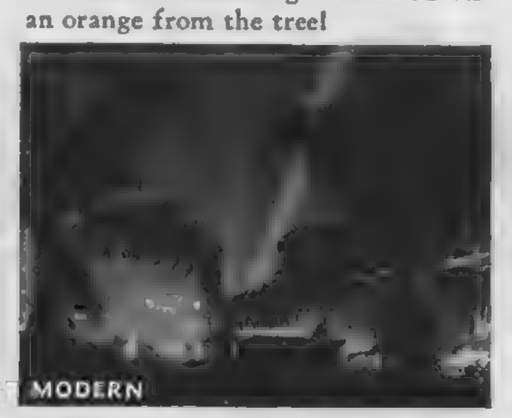
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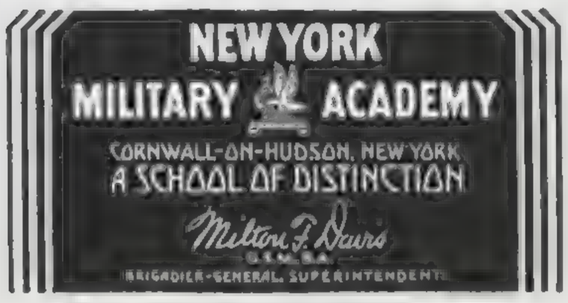
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SCHOOL NEWS...

. . . a department in Vogue which covers happenings of note in the world of education. Most of the news of this issue is devoted to items of particular interest to art students, but Vogue's School Bureau is in close touch with good schools of every type and will gladly furnish information to Vogue readers. Simply write or telephone to Miss Marian Courtney, Director of Vogue's School Bureau, Room 1928, Graybar Building, 420 Lexington Avenue, New York City. Telephone: MOhawk 4-7500.

Art for Ads

Equally as fertile to the artist as the cinema is the field of advertising. And, although here the opportunities for training are much more numerous, new techniques develop so rapidly that there is always a demand for new courses. A new course, called Design for Reproduction, is now being offered by a New York City art school. It is conducted by a well-known advertising artist, who is thoroughly familiar with all commercial methods of reproduction and the best means of handling them. Students will have the opportunity of seeing their own work reproduced on the school's offset press.

Cinema Art

During the few short years of its lusty growth to maturity, the motion-picture industry drew its artists and artisans from every field. They had to develop a new technique as they worked, because there was no way for them to secure preliminary training or practice.

However, now that the industry has become more settled and a definite cinematic technique has been established, the time is ripe for good preparatory schools to appear. The field is a large one and presents many opportunities to young artists. It is, therefore, of particular interest to report the opening of a school in Los Angeles, California, to be devoted to motion-picture arts. This school is not a completely new venture, but is an offshoot of a well-known art school which has already had considerable informal experience in preparing students for cinema work and should thus be able to offer an extremely valuable and practical course.

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Vogue covers

Bérard and Beaton ballets



• If you wish to see those coloured drawings of Christian Bérard's in October 1 Vogue come to life, go to the Ballet Russe de Monte Carlo at the Metropolitan Opera House, on October 29. "Symphonie Fantastique" will be presented on the opening night with those "romantic, grotesque, lovely, and macabre" costumes and sets of Bérard. It will be danced by Massine and Toumanova in five scenes requiring an hour for performance, with choreography by Massine and music based on Berlioz's symphony.

Vogue is also very proud that another one of its distinguished artists, Cecil Beaton, was asked to create costumes and scenery for "Le Pavillon," another of Colonel de Basil's productions, which will be performed on October 30. "Le Pavillon" was the first ballet produced at Covent Garden with costumes and scenery by an Englishman. It is a fairy-tale of sylphides as spirits of the garden: half ballerinas, half flowers, birds, insects, moths, and butterflies all hovering round a brilliantly lit arbour. The enchanting story is by Boris Kochno, the arrangement and orchestration of the score by Antal Dorati. Both ballets were enthusiastically received in London in August.

London, as a matter of fact, is ballet mad. Diaghilev used to say that English audiences were the most vociferous of all, and the great velvet curtains at Covent Garden have been hidden under barrages of flowers while the galleries screamed themselves hoarse through a long season of two and a half months. New York will have only until November 8 to show what *balletomanes* they are. The company then leaves for their annual tour of the United States, and will not return until April.

Their programs, subject to few changes, will be as follows:

OPENING
"Aurora's Wedding"
"Symphonie Fantastique"
"Boutique Fantasque"

FRIDAY, OCTOBER 30
"Pavillon"
"Symphonie Fantastique"
"Le Beau Danube"

SATURDAY MATINEE, OCTOBER 31
"Sylphides"
"Boutique Fantasque"
"Le Beau Danube"

SATURDAY EVENING, OCTOBER 31
"Lac des Cygnes"
"Scheherazade"
"Aurora's Wedding"

SUNDAY EVENING, NOVEMBER 1
"Pavillon"
"Symphonie Fantastique"
"L'Après midi d'un Faune"
"Prince Igor"

MONDAY EVENING, NOVEMBER 2
"Sylphides"
"Petrouchka"
"Prince Igor"

TUESDAY MATINEE, NOVEMBER 3
"Lac des Cygnes"
"Scheherazade"
"Le Beau Danube"

TUESDAY EVENING, NOVEMBER 3
"Concurrence"
"Choreartium"
"Aurora's Wedding"

WEDNESDAY EVENING, NOVEMBER 4
"Cimarosiana"
"Le Tricorne"
"L'Après midi d'un Faune"
"Prince Igor"

THURSDAY EVENING, NOVEMBER 5
"Cimarosiana"
"Choreartium"
"Spectre de la Rose"
Gypsy Dances

FRIDAY EVENING, NOVEMBER 6
"Concurrence"
"Scheherazade"
"Boutique Fantasque"

SATURDAY MATINEE, NOVEMBER 7
"Lac des Cygnes"
"Petrouchka"
"Prince Igor"





the town

SATURDAY EVENING, NOVEMBER 7
"Pavillon"
"Choreartium"
"L'Après midi d'un Faune"
Gypsy Dances

SUNDAY MATINEE, NOVEMBER 8
"Cimarosiana"
"Scheherazade"
"Boutique Fantasque"

SUNDAY EVENING, NOVEMBER 8
"Concurrence"
"Symphonie Fantastique"
"L'Après midi d'un Faune"
"Le Beau Danube"

For would-be orators



• All the campaigning that is going on is firing a lot of women with an ambition to become good public speakers. And a very good thing, too, since they seem to be determined to speak. The result of all this oratory is a large attendance at some of the Public Speaking courses here and there about the city. In case you are interested in perfecting your own ability along this line, here are the hours and places of a few good courses.

At Columbia University, under the Extension Department, there is one course on Mondays from six to seven-forty and another on Tuesdays from seven to eight-forty. Both are open to men and women, and both lay special stress on training you to speak extemporaneously.

At New York University, the Washington Square branch, there is an advanced Public Speaking Course for professional people at six on Wednesdays, and also a course for beginners, at the same time.

Courses at the Young Women's Christian Association, at 600 Lexington Avenue, put special emphasis on voice training—which most of us need whether we're speakers or not -and this course is very inexpensive. It is given from two to three, and again from seven to eight on Wednesdays from October 14 to January 20.

Up at the Women's National Republican Club, at 3 West Fifty-First Street, the public-speaking class is almost a social event. It has been held every Wednesday since June, and it begins at 7:30 and continues until every one has made a five-minute speech and been criticized by both teacher and class. Each speaker pretends to be Senator Somebody, or some other public official, and talks accordingly. This class was originally for women, but now includes men, too, and most of the members have dinner together at the club first. While it was originally planned to continue only until election, it now threatens to go on indefinitely. In any case, you pay by the lesson (instead of by the course, as with the other places mentioned), and even the few remaining Wednesdays before November 3 might do you good.

Brought back alive

• One of the first and most complete animal exhibits in the world was recently shown at the American Museum of Natural History when the Akeley Memorial African Hall, after almost a quarter of a century of preparation, opened its doors to the public. A panorama with great dramatic realism has been arranged. You feel as if you were looking through an open window onto a living part of Africa—animals roaming, resting, browsing, colourful flowers, lush green woods, humid jungles, desert wastes, and mountains. (Continued on page 56)

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VOGUE COVERS THE TOWN

(Continued from page 55) There are a huge central group of eight African elephants, the sight of which would excite any big-game hunter, and a family of mountain gorillas, a huge male standing upright beating his chest with clenched fists as he regards another approaching male with a truculent glare. Leaning against a tree and entirely unconcerned, sits a female gorilla watching her young. Next comes a waterhole, which is to the animal life in Africa what the public square is to a town. Around it are Grant's gazelles, oryx antelopes, and Grevy's zebra. There is a Serrengetti Plains group and, in the lion group, seeking shade under a mimosa-tree, the finest black-maned lion ever collected in Africa. A greater koodoo, which, if you please, has the longest horns of any African antelope, is presented on a steep, thorn-bush studded hillside in what is supposed to be British East Africa. There are klipspringers, Chanler Reed bucks, and families of baboons—all sorts of jungle wonders looking frighteningly real. But anyway, take the children up there some rainy afternoon and marvel at it.

4 in 1

• At 40 East Forty-First Street—in a neighbourhood where the supply of eating places has never exceeded the demand—, the Roger Smith Hotels Corporation are conducting a four-way restaurant for the special use of business men and active shoppers in the district. One way is the Lounge Bar up-stairs, panelled in dark wood and accented with mirrors and brightly coloured murals. The second way is a large Tea-Room down-stairs, and the third way, an even larger Men's Grill. (Women are tolerated in the Grill, and men in the Tea-Room.)

The fourth way is a soda fountain, adjoining the Tea-Room, where breakfast is ready after eight A.M.

The entire restaurant closes at three P.M., so you can't go there for dinner. But they do serve every other purpose, as well as delicious cinnamon buns with lunch.

Steak in Brooklyn

• Out on Broadway in Brooklyn is a restaurant that is very old, very famous (to Brooklynites), and very uncompromising. It is called Peter Luger's, and it is a steak-and-chop house—and that's just what you get when you go there. That, and practically nothing else, except the suitable accompaniments. No fish food, no fancy desserts, not even soup. A dinner at Peter Luger's consists of steak or chops, French fried potatoes, large slices of onions (on the side), fresh tomatoes, pie, and coffee. Mr. Luger refuses to smother his steaks in onions or mushrooms and smother the true taste with them. For his steaks are superlative—one and one-half inches thick at their smallest and cut in long narrow strips that practically melt in your mouth.

Peter Luger has been established on Broadway for fifty-seven years, and he has now opened a place at Valley Stream, Long Island. The surrounding countryside seems to realize that there is a culinary genius in their midst, if you can judge by the cars clustered outside as though a football game were going on.

Going Spanish

• With all the current interest in Spain, you really ought to go down to El Chico, the atmospheric restaurant in the Village that is as Spanish as Spain itself, besides serving as good a dinner as we've had in a long, long time. If you know about Spanish dishes, you will recognize from the menu that this is a place for gourmets, and be able to make your own selection. But if your Andalusian background is as limited as ours, you'd better put yourself into the hands of one of the extremely competent Spanish waiters. We followed this course, and we still feel a glow of pleasure when we think of the result.

There was, after an excellent cocktail, a slice of *Gloria Melon* from Valencia—though whether or not you can have this, too, depends on the little matter of war and its influence on shipping. After this came *Escudella*, a hot bean soup served in enchanting little copper dishes, followed by *Huevos Malagueña*, which turned out to be eggs baked with vegetables and seasoned with Spanish thoroughness. The main dish was *Arroz Con Pollo*, which (we probably don't need to tell you) is chicken with yellow rice and tomatoes—and one of the reasons why people grow lyrical about Spanish cooking. A green salad, cheese with guava jelly, and coffee completed the dinner, which was made even better by a Spanish wine called *Alteza* that was something between a Chablis and Sauterne.

The floor show is as Spanish as the food, and we were somehow surprised to discover that the charming young ladies who sang and danced had as

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VOGUE COVERS THE TOWN

academic backgrounds as our own Prix de Paris girls. Señorita Mona Montes, the ballet dancer, is the daughter of the Spanish professor at Curtis University in Philadelphia, and she has studied in both Madrid and Paris. The mother of Señorita Delfina Vera, who does the rhumba superlatively, is a professor at the University of Havana. And Señorita Rosita Rios, who has a charming voice and accompanies herself on the guitar, is the daughter of a well-known family of composers and teachers of music. We are glad to report that the famous Spanish fire is undampered by all this education and that the revue is gay and entertaining.

Popularizing prints



• You may have seen the exhibit of the American Artists Group, Inc., but, even if you didn't, you must have heard what a really splendid collection of wood-cuts, etchings, and lithographs was displayed at that time. This Group represents a pretty good cross-section of the best contemporary American art, including a wide range of techniques and schools with such artists as Rockwell Kent, Kuniyoshi, William Gropper, Covarrubias, John Marin, Reginald Marsh, and many others.

One of the most interesting features of this group is its policy of publishing original prints in editions limited only by the demand. The prints are not photo-mechanical reproductions, you understand, but hand-pulled proofs printed directly under the artists' supervision. And instead of printing a very few proofs and destroying the plate, the technicians have taken great care to safeguard the life of the plate, producing large numbers of proofs of uniformly high quality. Each print will sell for about the price of a book. So you can start a collection—or enlarge one—and they'll make excellent gifts.

The prints are being exhibited for a week at a time in cities and towns all over the country, continuing on tour late into the spring. They will be returning from time to time for New York exhibitions. The dates are being constantly changed, so that we can't quite keep up with them, but you may obtain more definite information as to where the prints are being exhibited and where they may be purchased by communicating with Mr. Washington Pezet, American Artists Group, Inc., 106 Seventh Ave.

Iridium



• The Musician Emergency Fund gave a large benefit dinner-dance at the St. Regis on October 14. This inaugurated the new Iridium Room at the St. Regis, which was formerly the King Cole Room. The name of this new room was suggested by Mr. Vincent Astor. Iridium, in case you don't know, is a silver-white, hard, brittle metallic element that is even more expensive than platinum. The room itself has been carried out with appropriate iridescence and transparent elegance. Anne Tiffany, who did the old King Cole Room, the Maisonette Russe, and the Viennese Roof, is responsible for the decorations. She has made use of panels of glass and mirror designed by Jan Juta, the painter. The walls are rosy-cream in colour and are superimposed with silver glass panels through which the fabric reflects. Crystal has been profusely used. The pilasters, the wall frames, and the lighting fixtures distributed around the walls actually drip with clear crystal. The rhomboid-shaped dome is scalloped, and it gives the impression of a fluted sky. It all sounds like a brilliant setting. The room opened to the public on October 15. Luncheon will be served every day, and Emil Coleman will play for dinner and after-the-theatre supper throughout the winter. Indefatigable Charlie, imported from Monte Carlo, will sing and do his amusing monologues. The Albertina Rasch girls have been preparing a special Iridescent Ballet to add to the general glitter of the evenings.

Addressing

• If some one in your family is going to be married this winter, or if you're planning bigger and better parties, the little matter of addressing envelopes may be a bore and a problem. It's fun to make up the lists, to think up all the new friends you've made (and perhaps cross off a not-so-new one that you never liked much anyway), but it's something else to sit down pen in hand, address-book, Social Register, and telephone book cluttering up your desk, and put in a few hours writing names and addresses—the least inspiring form of literary work we know.

However, that needn't worry you now, for we've found several people who will do it for you, accurately, promptly, and so beautifully that all the invited (Continued on page 58)

Dublin, 1696

This sterling silver bowl is an exact replica of the original made by the famous Irish silversmith, Thomas Bolton, in Dublin in 1696. It measures nine inches in diameter and is of heavy weight. As a wedding gift or an addition to your own silver, it is indeed a happy selection.



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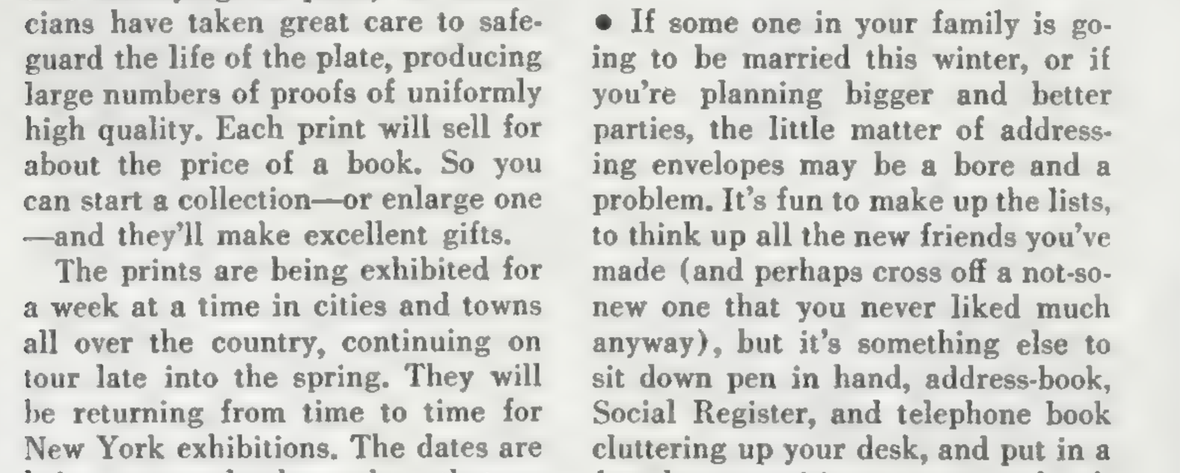
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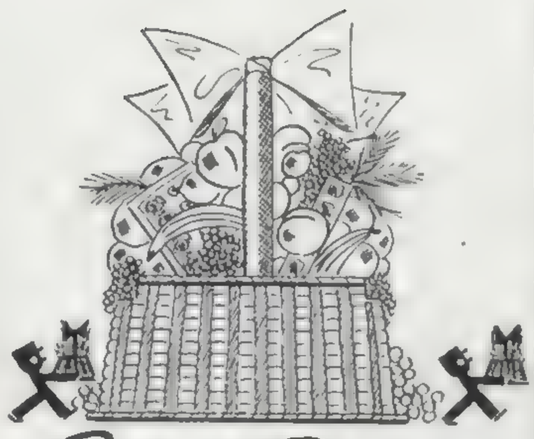
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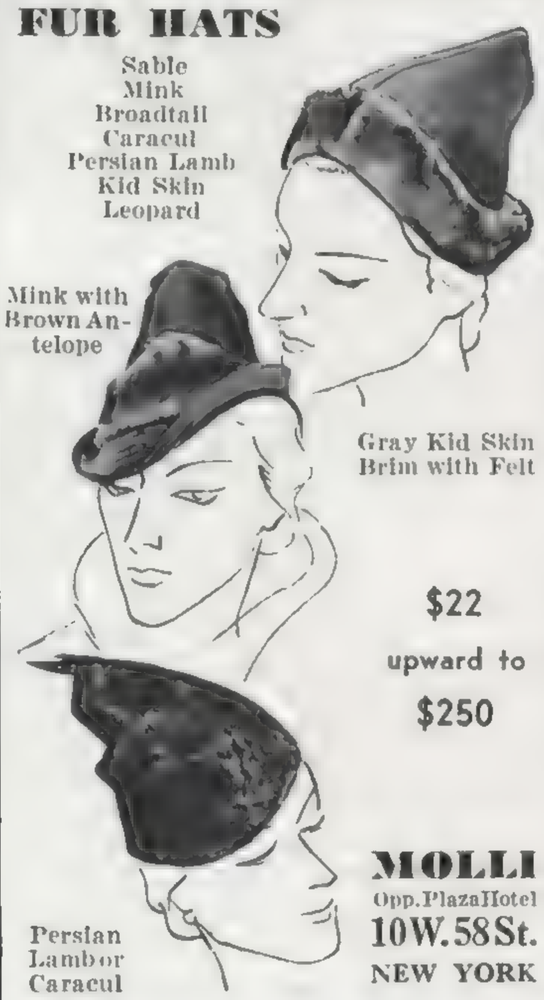
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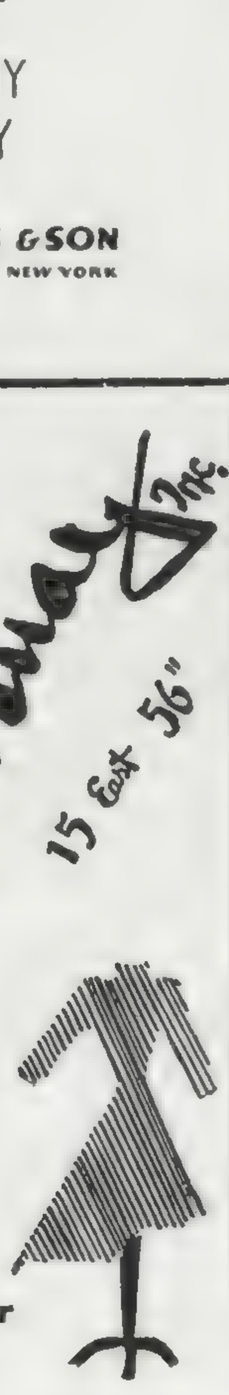
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VOGUE COVERS THE TOWN

(Continued from page 57) guests will admire your handwriting. The first suggestion is that efficient organization, the Wedding Embassy, Inc., at 32 East Fifty-Seventh Street, which will send some one to you, or do the work at their own offices, even down to the stamping and mailing. The New York Exchange for Woman's Work, on 541 Madison Avenue, will send an equally capable amanuensis, who will do the work at your house or take it home. And Miss Fanshawe, at 685 Madison Avenue, will perform the same service. The prices vary in each case, depending on whether you supply a typed list with addresses, or leave the research work to be done by the writer.

Opportunity knocks twice

• Nothing runs according to rule in this unpredictable world—not even our old friend, Opportunity, who proverbially knocks only once. Vogue's second Prix de Paris contest is a case in point—here we find Opportunity copying the Postman and knocking for a second time. We want to make certain that no college senior fails to answer the call. In case you missed the announcement in the October 1 issue, and haven't noticed the one on page 42 of this issue—, the story is that Vogue's answer to a job-hunting senior's prayer is a second Prix de Paris contest. It will begin in the November 1 issue, when the first quiz in a series of six to appear once a month will be published. Each quiz will consist of from five to ten questions—some on definite fashion points, others on idea questions covering the whole fashion field. The other part of the Prix de Paris contest is a thesis of not more than 1500 words, the subject to be announced January 1, and the thesis to be completed by April 20, 1937.

The reward for your labours is princely—the first prize is one year's employment on Vogue's staff, at least six months of which will be spent in the Paris office, and the second prize is six months' employment in the New York office. Also, there is a whole array of other prizes for those of you in the highest rank. Vogue expects to be able to place at least forty of this year's contestants in attractive positions with the leading stores and advertising agencies. These will be permanent positions for those whose work merits it—which should bring Vogue national applause for solving unemployment problems. You probably were made enviously aware of the contest last year by some senior in your college who was noisily working on it. Now—if you're a senior—your chance has come—so don't fail to take it.

Football facts



• With the first appearance of the frost-bitten little men who sell celluloid footballs and felt pennants, the autumn season becomes the football season, and Saturday becomes the day when you pile into your car and start for the sound of cheering.

The cheering begins in earnest at Cambridge on October 17, when Harvard (fired, let us hope, with tercentennial pride) comes up against Army. On October 24, Dartmouth will come to town; on October 31, Princeton; and, on November 14, Navy will be Harvard's adversary for its fourth game on the home terrain.

While the Yale Bowl, this year, will resound to the echoes of the Yale-Dartmouth fray on October 31; and that classic of all football games, the Yale-Harvard, on November 21.

As for Palmer Stadium, it will have plenty of excitement, too. Therein Princeton will take on Navy, on October 24; and, the next week-end, Harvard, for the purpose of deciding which team will spend the noisier Hallowe'en. On November 14, the date of the Princeton-Yale struggle (usually pretty epic), you can't avoid the crowd even by coming early.

Finally, there is the show of shows, the spectacle of spectacles—the Army-Navy game, on November 28. It will take place this year at the Municipal Stadium in Philadelphia, and you'd better get your tickets now and lock them in a vault—later on they'll be harder to get than a visa to Spain.

After all the goal-posts are down, you have the problem of what to do next. You can stay around and help celebrate, or you can beat the traffic on the getaway. From a Harvard game, steer your course to Boston, and the Copley-Plaza or the Ritz. There you may study undergraduate types in their native ceremonial attire, and renew your youth. Or you can proceed to New Haven (where you may already be anyway) and mingle with the Yale boys and Smith or Vassar girls at Barney Rapp's, which carries on without the maestro. Farther down in Milford is the Seven Gables. Southport's chief glory

VOGUE COVERS THE TOWN

is the Tide-Mill Tavern, whose seafood is worthy of Neptune. The Beacon House, on the King's Highway near Bridgeport, is a bit coy about being found, but worth the search, what with its view and its even more delectable vistas of food. Outside of Westport is the Red Barn, which caters to well-developed appetites; and nearer home you can always put the Indian sign on your hunger and thirst at the Pickwick Arms.

If Princeton's your destination, you will invariably meet people you know at the Princeton Inn—Colonial in style, but hardly that in atmosphere on a football week-end. When you go home from Palmer Stadium, hoarse as to throat and cold as to toes, you can stop at a number of places that will restore your earlier enthusiasm. The Chanticler in Milburn is lively and reviving; the Old Mansion, in Somerville, will also bring you back to fighting trim; and the Brook, in Summit, will make you think you're back in Fifty-Second Street. Then we're pretty enthusiastic about the Mayfair Club, on Eagle Rock Avenue, in West Orange. The food is an experience; the orchestra isn't a third carbon copy of some one else's.

In Philadelphia, a trip to the Arcadia Café is guaranteed to get you into the festive mood—it's an excellent night-spot, where you make your entrance with an air. Chez Michaud, on Walnut Street, is another place to remember when some one suggests going somewhere; it is, however, definitely luxurious, and not at all the place to stand on a table and lead a long locomotive for the Team.

Talk of the town

• In two weeks, the Ritz will launch a floor show Revue with European acts and ballet in the magnificently redecorated Crystal Gardens. . . . . Pierre's intend to entertain the town also with a floor show. Paul Draper and the Continental Ensemble are about to open there. . . . . The Park Lane, inspired by the Coronation Ceremonies, has redecorated its large dining-room with the bright coloured banners and coats of arms of famous Guard Regiments—the Black Guards, the Royal Fusileers of England, The Seventh and Squadron A of New York. . . . . The magnificent survey of Japanese Art sent over by Japan will continue at the Boston Museum of Fine Arts until October 25. . . . . Captain Pierre Thoreux is the newly appointed Commander of the *Normandie* and Commodore of the French Line fleet. . . . . Due to an unusually popular season, the Starlight Roof will remain open at the Waldorf until October 26. . . . . Few people realize what interesting lectures are being given on art at the Metropolitan. A series of informal gallery talks and illustrated lectures in the Hall will continue through the season from October to June. Send for a catalogue. . . . . The Cotton Club say they have spent $100,000 on their kitchens in order to be able to serve dinner as well as after-theatre supper, and Bill Robinson—starring with Cab Calloway in a revue up there—is making a riotous hit with "Doin' the Suzi-Q," a dance to succeed "Truckin'." . . . . . Sheila Barrett has added a new and very amusing Shakespearian cycle of impressions to her nightly performance at the Rainbow Room. . . . . The Viennese Room at the St. Regis has become a very popular place to give private débutante dinner-dances. . . . . The Museum of Modern Art has collected five hundred reels in Europe for the Film Library, among others "The Atonement of Gösta Berling," Greta Garbo's first important motion-picture. This non-commercial organization circulates programs of these films to museums, colleges, and study groups throughout the country. . . . . The Russian Kretchma, on Fourteenth Street, after thirteen seasons of success, has its old favourites, Kuznetzoff, Karavaeff, and Mischa, playing there and has added a new gipsy singer named Nadia. . . . . "Murder in the Old Red Barn" is still playing to full houses in its record-breaking eight months' run at the American Music Hall on East Fifty-Fifth Street. . . . . Scherban's gipsy music plays during dinner at Theodore's. . . . . The De Marcos dance at 8:15 P.M. and at midnight week-days and on Sundays at 6:15 during cocktail hour at the Plaza. . . . . The Leica Camera Photograph Show opens on the mezzanine of the RCA Building, Rockefeller Center, on October 20. . . . . Charles à la Pomme Soufflé, who "creates" new dishes with the invention of Schiaparelli creating new gowns, has introduced "Oysters Mimi"—a delectable concoction, baked in the shell, and a perfect way to start off your dinner. . . . . At the Biltmore, the newly named Bowman Room is in full swing with the engaging Continental singer, Illiana, appearing on both the dinner and the supper programs. . . . . Twenty-eight Federal Theatre companies have set October 27 as the opening date for the dramatization of Sinclair Lewis's "It Can't Happen Here."

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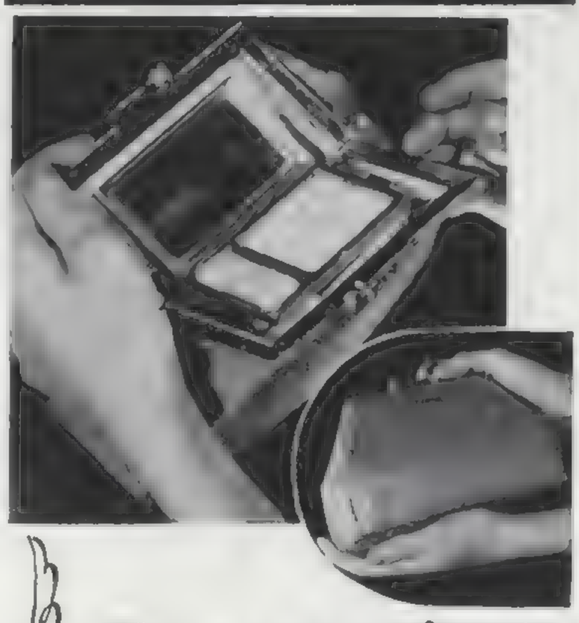
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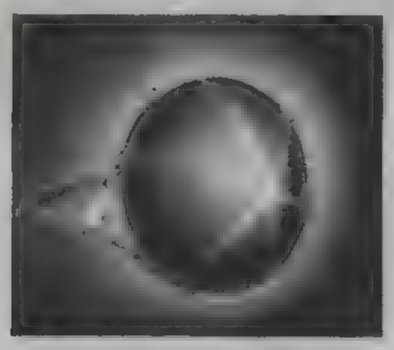
No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on these pages. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.


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SOCIETY

BIRTHS

NEW YORK

Adair—On August 15, to Dr. Frank E. Adair and Mrs. Adair (Marion B. Hopkinson), a son, Robert Ewing Adair.

Bacon—On September 3, to Mr. and Mrs. Robert Ogden Bacon, junior (Agnes Landon Pyne), a son.

Bishop—On September 6, to Mr. and Mrs. James D. P. Bishop (Lucile Brokaw), a son.

Claflin—On September 1, in Boston, Massachusetts, to Mr. and Mrs. William B. Claflin, junior (Jane B. MacCarthy), a daughter, Anne Bradley Claflin.

Dunleavy—On August 12, to Mr. and Mrs. Edgar P. Dunleavy (Marie Ahlstrom), of "The Farmhouse," Roslyn, Long Island, a son.

Fernandez—On September 7, to Mr. and Mrs. Mario Gifford Fernandez (Helen S. Yates), a son.

Jackson—On September 12, to Mr. and Mrs. George Bement Jackson (Alice Gardiner), of Hewlett, Long Island, a son.

Lytle—On August 13, to Mr. and Mrs. Roy Cobb Lytle (Virginia Baugh), a daughter, Margaret Lytle.

Schieffelin—On September 12, in New York, to Mr. and Mrs. John Jay Schieffelin (Lois Lindon Smith), of Mount Kisco, New York, a son, John Jay Schieffelin, junior.

Sizer—On August 31, to Mr. and Mrs. Winston Sizer (Barbara F. Loudon), of Lawrence Farms, Mount Kisco, New York, a daughter.

Stevenson—On August 12, to Mr. and Mrs. Robert Alston Stevenson, junior (Georgina Wood), a son, Samuel Hiscox Stevenson.

Vermilye—On August 23, to Mr. and Mrs. H. Rowland Vermilye, junior (Katharine Powell), of Englewood, New Jersey, a son, Henry Rowland Vermilye, third.

Young—On August 22, to Mr. and Mrs. Robert Bonnell Young (Sybil Whigham), of "Maple Spring Farm," Middleburg, Virginia, a son.

CHARLOTTE, NORTH CAROLINA

Emmerson—On September 4, to Mr. and Mrs. Austin Emmerson (Laura Coles), a daughter, Clair Elizabeth Emmerson.

EASTVILLE, VIRGINIA

Holland—On September 9, to Mr. and Mrs. Clarence Whitaker Holland (Elisabeth Moore), of Eastville, a son, John Moore Holland.

GREENWICH

Coudert—On September 9, to Mr. and Mrs. Victor R. Coudert (Anita M. Ohmer), a son, René Coudert.

LOS ANGELES

Busch—On September 4, to Mr. and Mrs. Briton Nevin Busch (Phyllis Cooper), a son.

LYNCHBURG, VIRGINIA

Houck—On August 15, to Dr. Joseph William Houck and Mrs. Houck (Katherine Kemp), a son, Joseph Kemp Houck.

NEW HAVEN

Helmer—On August 21, to Mr. and Mrs. Borden Helmer (Elizabeth Burd Reed), a daughter, Elizabeth Burd Helmer.

Schmitt—On September 12, to Mr. and Mrs. Erhardt G. Schmitt (Carol McFarland), a son, Peter Totten Schmitt.

PERSONAL ATTENTION

Vogue's School Department (see pages 50 and 51, this issue), gives you a carefully selected list of private schools to consider for your boy or girl. In addition, Vogue's School Bureau offers you the personal assistance of its own college-trained staff—young men and women who will gladly consult with you on the special, all-important problem of your child's school. Come in and see them, or write to

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1928 Graybar Bldg., New York
Phone MOhawk 4-7500

BIRTHS

WATERTOWN

Chase—On August 29, to Mr. and Mrs. Rodney Chase (Florence H. Martin), of Watertown, Connecticut, a son, Anthony Campbell Chase.

ENGAGEMENTS

NEW YORK

Abbott-Duggan—Miss Beatrice Vail Abbott, daughter of Dr. Theodore J. Abbott and Mrs. Abbott, to Mr. Stephen Pierce Duggan, junior, son of Dr. Stephen Pierce Duggan and Mrs. Duggan, of New York and Stamford, Connecticut.

Allen-Blagden—Miss Martha Emily Allen, daughter of the late Frederic Winthrop Allen and Mrs. Allen, of "White Oak Farm," Manhasset, Long Island, to Mr. Thomas Peabody Blagden, son of Mr. and Mrs. Augustus S. Blagden, of Ambler, Pennsylvania.

Clark-MacMillin-McNally—Miss Margaret Clark-MacMillin, daughter of Mrs. Marion M. MacMillin, of Greenwich, Connecticut, and the late Edward B. Clark, to Mr. Andrew McNally, third, son of Mr. and Mrs. Andrew McNally, of Evanston, Illinois.

Delano-Patterson—Miss Leila Delano, daughter of Mr. and Mrs. Lyman Delano, of New York and "Steen Valetje," Barrytown, New York, to Mr. Arthur Willing Patterson, son of Mr. and Mrs. George Stuart Patterson, of Philadelphia, Pennsylvania, and Southampton, Long Island.

Hensler-Adam—Miss Jane Elizabeth Hensler, daughter of Mrs. Arthur C. Hensler, of Summit, New Jersey, to Mr. Richard Loomis Adam, son of Mr. and Mrs. William Forsyth Adam, of Summit.

Humphreys-Ford—Miss Suzanne Humphreys, daughter of Mr. and Mrs. Landon Humphreys, to Mr. Frederick Ward Ford, son of the late Frederick Ward Ford and Mrs. Ford, of Morristown, New Jersey.

Hun-Miles—Miss Carolyn Gale Hun, daughter of Mr. and Mrs. John Gale Hun, of Princeton, New Jersey, to Mr. Francis Turquand Miles, son of Mr. and Mrs. Louis Wardlaw Miles, of Baltimore, Maryland.

Knapp-Dey—Miss Rosalie Knapp, daughter of Mr. and Mrs. Edward Spring Knapp, of New York and "The Barn," Roslyn, Long Island, to Mr. Joseph Charles Dey, junior, of New York, son of Mr. Joseph Charles Dey, of Norfolk, Virginia.

Reid-Berrien—Miss Mary Hastings Reid, daughter of Mrs. John Reid, of New Rochelle, New York, and New London, New Hampshire, to Mr. Curtis Berrien, son of the late James G. Berrien and Mrs. Berrien, of Bronxville, New York.

Tweed-Hannan—Miss Augusta Emelia Tweed, daughter of Mr. and Mrs. John Hancock Tweed, of New Haven, Connecticut, to Mr. Kenneth Heron Hannan, son of Mr. and Mrs. William Everett Hannan, of Albany, New York.

West-Stoddard—Miss Barbara West, daughter of Mrs. James M. Austin, of Old Westbury, Long Island, to Mr. Louis E. Stoddard, junior, son of Mr. and Mrs. Louis E. Stoddard, of New York.

Winfield-Bedford—Miss Elizabeth Barbara Winfield, daughter of Mr. and Mrs. William Winfield, of Flushing, New York, to Mr. Edward T. Bedford, third, son of Mrs. Whitney Kernochan, of East Williston, Long Island, and of Mr. Edward T. Bedford, second, of Greenwich, Connecticut.

BLOOMFIELD, NEW JERSEY

Dow-Seely—Miss Julia Partridge Dow, daughter of the late David G. Dow, of Elmira, New York, to Mr. John Madison Seely, son of the late Lyman J. Seely and Mrs. Seely, of Coral Gables, Florida.

CHARLOTTE, NORTH CAROLINA

Durham-Small—Miss Beth Durham, daughter of Mr. and Mrs. Taylor Rogers Durham, to Mr. John H. Small, junior, son of Congressman John H. Small and Mrs. Small.

CLEVELAND

Crofut-Day—Miss Elizabeth Crofut, daughter of Mr. and Mrs. William E. Crofut, to Mr. Rufus S. Day, junior, son of Mr. and Mrs. Rufus S. Day.

DETROIT

Miller-Bonney—Miss Mary Caroline Miller, daughter of Mr. and Mrs. Sherman Ralsey Miller, junior, to Mr. John Lawrence Vick Bonney, son of Mrs. Edward Winslow Campion and the late John Lawrence Vick Bonney.

LYNCHBURG, VIRGINIA

Faulkner-Knight—Miss Nina Dandridge Faulkner, daughter of Mr. John Adams Faulkner, to Mr. William Scott Knight, son of Mr. and Mrs. David Hughes Knight.

SOCIETY

ENGAGEMENTS

MONTCLAIR

Kopper-Smith—Miss Ethel Winthrop Kopper, daughter of Mr. and Mrs. Robert Porter Barbour, to Mr. Alfred Eoff Smith, son of Mrs. Walter Smith, of Upper Montclair.

MORRISTOWN

Richardson-Coggeshall—Miss Doris Bliss Richardson, daughter of Mr. and Mrs. Frederick B. Richardson, to Mr. Murray H. Coggeshall, junior, son of Mr. and Mrs. Murray H. Coggeshall.

NEWARK

Harris-Holmes—Miss Grace Marion Harris, daughter of the late Albert Windemuth Harris and Mrs. Harris, of Newark, New Jersey, to Mr. Burton C. Holmes, son of Dr. Burton A. Holmes and Mrs. Holmes, of Brandon, Vermont.

NEW HAVEN

Barnes-Fenn—Miss Frances Barnes, daughter of Mr. and Mrs. F. G. P. Barnes, to Mr. Russell S. Fenn, junior, of New Haven, Connecticut, son of Mr. Russell S. Fenn and of Mrs. L. A. Whitney, of Brookline, Massachusetts.

PHILADELPHIA

Dunham-Beyer—Miss Frances Jane Dunham, daughter of Mrs. Thomas McKnight, to Mr. Harvey Lloyd Beyer, junior, son of Mr. and Mrs. Harvey Lloyd Beyer, of Bryn Mawr, Pennsylvania.

Galey-Hammond—Mrs. Francis Holt Galey, of Bryn Mawr, Pennsylvania, sister of Mrs. Theodore E. Wiederseim, of Overbrook, Pennsylvania, to Mr. Harold Hammond, of White Grass Ranch, Jackson's Hole, Wyoming.

WASHINGTON, D. C.

Watson-Liggett—Miss Priscilla Winslow Watson, daughter of Rear-Admiral Adolphus Eugene Watson and Mrs. Watson, to Mr. Alexander Coventry Liggett, son of Mr. and Mrs. Richard H. Liggett, of Washington, D. C., and Litchfield, Connecticut.

WEDDINGS

NEW YORK

Barnes-Reinhardt—On September 15, in Saint Paul's Episcopal Cathedral, Mr. George Warren Barnes, third, and Miss Mary Harrell Reinhardt, daughter of Mr. and Mrs. William Edward Hudson, of Chicago, Illinois.

Bostwick-Sage—On August 12, in New York, Mr. Albert C. Bostwick, son of Mrs. Fitch Gilbert, of Gilbertsville, New York, and of the late Albert C. Bostwick, and Mrs. Eleanor Purviance Sage, daughter of Mrs. Peregrine Wilmer, of Philadelphia, Pennsylvania, and of the late John Nelson Purviance.

Bradford-Mowbray—On August 8, in Saint Luke's Church, Noroton, Connecticut, Mr. George Dexter Bradford, son of Mrs. Kingsland Bradford, of Darien, Connecticut, and of Mr. William H. Bradford, of Cannes, France, and Mrs. Anthony S. Mowbray, daughter of the late Mr. and Mrs. George Crawford Elliott.

Chapin-Martin—On September 12, in Saint Stephen's Church, Ridgefield, Connecticut, Mr. Robert W. Chapin, second, son of Mr. and Mrs. Louis Le Bourgeois Chapin, of "Applefield," Ipswich, Massachusetts, and Miss Amy Pemberton Martin, daughter of Mr. and Mrs. George W. Martin, of New York and Wilton, Connecticut.

Kent-Llewellyn—On August 8, in Carson City, Nevada, Mr. George Ruddle Kent, of New York, son of the late William C. Kent and Mrs. Kent, of Philadelphia, Pennsylvania, and Mrs. Alicia du Pont Llewellyn, of New York and Southampton, Long Island, daughter of Mr. George Amory Maddox, of Washington, D. C.

Mapes-Godwin—On September 11, in the Little Church around the Corner, Mr. Pierson Mapes, son of Mrs. J. Pierson Mapes, of New York, and of Colonel S. Herbert Mapes, of Paris, France, and Miss Priscilla Lowthrope Godwin, daughter of Mr. and Mrs. Cortlandt Godwin, of New York and "Crowland," Easthampton, Long Island.

MONTCLAIR

Seymour-Williamson—On September 3, Mr. Alexander Traver Seymour, son of Mr. and Mrs. Grover C. Seymour, of Glen Ridge, New Jersey, and Miss Barbara Jeanne Williamson, daughter of Mr. and Mrs. Frederick James Williamson, of Montclair.

PEORIA

Thornton-Leisy—On September 2, in the chapel of Saint Bartholomew's Church, New York, Lieutenant-Commander J. Murray Thornton, U. S. N., son of Mr. Charles D. Thornton, of Norfolk, Virginia, and Miss Helena Leisy, daughter of the late Edward C. Leisy and Mrs. Leisy, of Peoria, Illinois.

PHILADELPHIA

Dixon-Boyd—On September 22, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Mr. John Shipley Dixon, junior, son of Mr. and Mrs. John Shipley Dixon, of Ardmore, Pennsylvania, and Miss Mary Elizabeth Boyd, daughter of Mr. and Mrs. Fisher Longstreth Boyd, of Bryn Mawr.

Godshalk-Emlen—On October 3, Mr. James Bond Godshalk, son of Mr. and Mrs. Clarence A. Godshalk, of Ardmore, Pennsylvania, and Miss Frances Seth Emlen, daughter of the late Samuel Emlen and Mrs. Emlen, of "Awbury," Germantown, Pennsylvania.

Ingersoll-Archer—On September 3, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Mr. Robert S. Ingersoll, junior, son of Mr. and Mrs. R. Sturgis Ingersoll, of "Forest Hill Lodge," Penllyn, Pennsylvania, and Miss Harriet Kingston Archer, daughter of Mr. and Mrs. Pierce Archer, of Wynnewood, Pennsylvania.

Sands-Montgomery—On September 12, in Saint Martin's Church, Radnor, Pennsylvania, Mr. Franklin McFadden Sands, son of Mr. Harold Aymar Sands, of New York and Newport, Rhode Island, and of Mrs. Roland Knaster, of London, England, and Miss Mary Elizabeth Montgomery, daughter of Mr. and Mrs. Archibald R. Montgomery, of Ithan, Pennsylvania.

POUGHKEEPSIE

Sherwin-Reynolds—On September 10, in Poughkeepsie, New York, Mr. O. Kenelm Sherwin, of New York, and Miss Martha May Reynolds, daughter of the late Harris S. Reynolds and Mrs. Reynolds.

SAINT LOUIS

Davis-Overall—On September 4, in Saint John's Episcopal Church, Southampton, Long Island, Mr. Samuel Craft Davis, junior, son of Mr. and Mrs. Samuel Craft Davis, of Saint Louis, Missouri, and Miss Amelia Cupples Overall, daughter of Mr. and Mrs. John H. Overall, of Saint Louis and Southampton, Long Island.

TAMPA

Mack-Stovall—Mr. Richard Mack, son of Mr. and Mrs. Charles Mack, of Miami, Florida, and Miss Susan Stovall, daughter of Colonel W. F. Stovall.

WASHINGTON, D. C.

Linebarger-Snow—On September 7, in the Church of the Latter Day Saints, Professor Paul Myron Linebarger, junior, and Miss Margaret Snow, daughter of Dr. Chester Snow and Mrs. Snow.

WATERBURY

Stott-Dye—On September 12, Mr. Louis Lathrop Stott, son of the late Louis Noble Stott and Mrs. Stott, of Santa Barbara, California, and Miss Martha Starkweather Dye, daughter of Dr. John Sinclair Dye and Mrs. Dye.



Photo by Murray Korman



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VOGUE

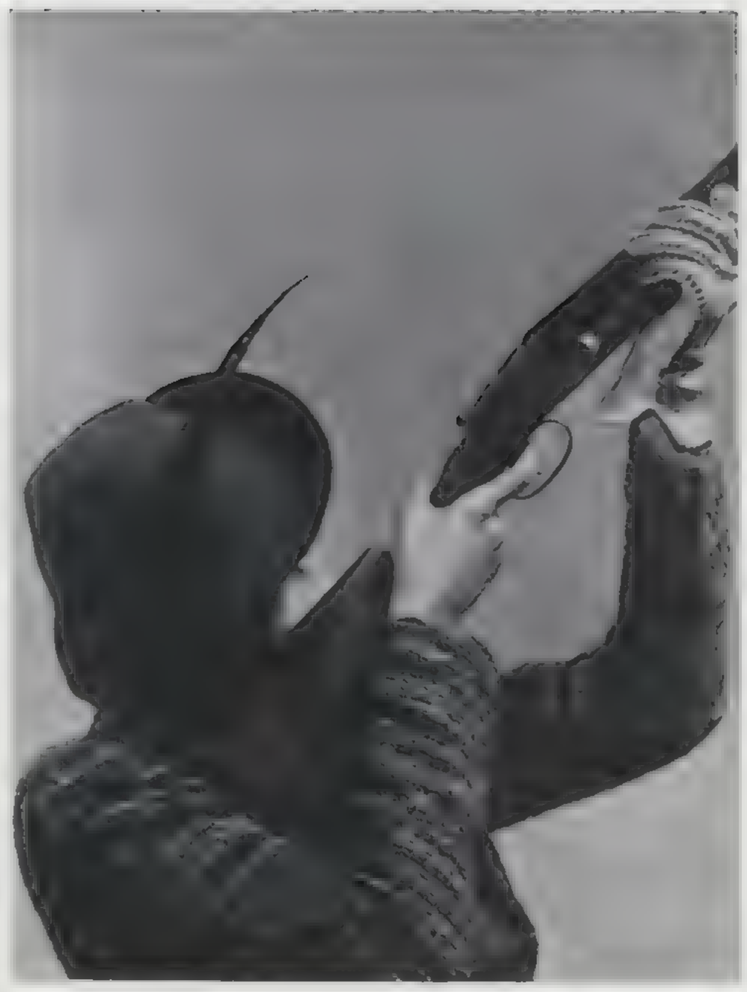
INCORPORATING VANITY FAIR

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THE BARKING STACCATO OF "MARK!", A STEADY ARM, A STEEL-TRUE EYE, AND THE GIRL AND GUN THAT BRUEHL-BOURGES PHOTOGRAPHED FOR THE CURRENT COVER BLAZE OPEN THE AUTUMN SEASON FOR SKEET-SHOOTING. INDIGENOUS TO THE SCENE: THAT BROWN-AND-BLUE RODIER TWEED SUIT WORN OVER A BLUE WOOL BLOUSE; THAT BROWN FELT HAT WITH ITS CURLING FEATHER PLUCKED FROM SOME KING PHEASANT; THOSE PIGSKIN GLOVES (ALL FROM HENRI BENDEL). GUN FROM ABERCROMBIE AND FITCH

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH

ELIZABETH W. PENROSE-EDITOR OF BRITISH VOGUE-MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE

EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES


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DANGER AHEAD!

Fashion was never more prodigal of beauty, originality, and allure. This gives scope for our personalities, but be careful. There is enough gold braid around to strangle us all.

• Plumed head-dresses, proud as Montezuma's, soar impressively above the golden tier of the opera. In the orchestra, they will evoke the smouldering wrath of some poor gentleman behind you. Trailed around to night-clubs, they are apt to make you look a bit gone with the wind.

• A full-blown poppy, posed on the brow, is a gay and artless gesture, but slightly suggestive of harvest-time, unless your hair is as smooth as a Spanish dancer's.

• Lace mantillas are captivating, especially if you have dark eyes. For a quiet dinner at the Ritz, they had best be worn as capes.

• Beads and braid, long banished, bring back glitter and glamour into our lives and the opportunity to look as distinguished as an Egyptian princess. But watch out that you don't look like Pocahontas, in beads; like a comic-opera general, in gold braid. And remember that trimming is sometimes a camouflage for a badly cut dress, so don't let it mislead you.

• Fur gloves, gallant as a Russian Imperial guard's, must be worn with plain sleeves for the right effect. They are smartest when there is no fur on the coat at all.

• Bustles, so-called, give a glorious impression of a skiff before the breeze. But prefer to stand, or you may find your bustle deflated—the wind taken out of your sails.



VOGUE'S-EYE VIEW OF THE MODE



GESTURES IN JEWELS

DIAMONDS are strung invisibly, like stars in the firmament. . . . Great pearls, plucked from deep-sea caves. . . . Rubies, emeralds, and sapphires clustered like flowers. . . . Mosaics of precious gems, perfectly matched. . . . Topaz, black-green tourmalines, garnets, and amethysts, in glorious profusion, as though poured from a casket of the fabulous East. The wealth and beauty of the new fashions rise to a crescendo of magnificence in jewels. The opulence of the Renaissance . . . and something of the same bravado, perhaps.

The emphasis is less on jewellery than on jewels. Gems of purest ray serene glow undimmed by platinum or gold. Settings magically disappear, leaving the stones to shine in their own brilliance. Cartier of Paris makes a diamond necklace of fantastically large solitaires, held together by narrow, square diamond links and a simple, almost non-existent setting. The contrast of the grandeur of the stones with the simplicity of the setting is breathtaking. As companion-pieces to this necklace, Cartier has designed a ring, an enormous solitaire, and diamond pendant earrings that hold diamond solitaires. Another equally breathtaking—and revolutionary—technique in settings has been introduced by the Paris house of Van Cleef and Arpels. The stones are perfectly matched and cut, then solidly fitted into mosaic miraculously held from behind by invisible gold wires—so that you get the full brilliance of the jewels themselves. The diamond-and-ruby leaf brooch at the right is a charming example of this.

Most incredibly beautiful of all are the jewel flowers. Modelled after the actual flowers, they give the impression of a life-size orchid or gardenia or rose that has been drenched by a rain of diamonds. The jewel-encrusted leaves are flexible—set on microscopic hinges—so that they tremble as you move. Sometimes the actual petals of the (Continued on page 148)



Aquamarines—limpid, glacial as the waters of a Northern lake—to play against a dress of white satin or the palest mauve mousseline. Horst photographed the blond beauty opposite, wearing a ring and bracelets of these stones: the simple, wide ring solidly paved with bevelled rectangles, the bracelets fired with diamonds. Jewels; Cartier, of New York. Coiffure by Emile of Fifty-Sixth Street

Big stones are enormously smart—if they're as superbly cut and mounted as the diamonds on the bracelet below. The engagement ring is set with a diamond and emerald; the wedding-ring, all diamonds. Jewelled vanity-case. Tiffany and Company



HORST



Fire and ice—the smouldering red of rubies, the glittering white of diamonds—for the jewels at the right, all supremely simple in design. The bracelet is wide; the ring, chunky, and there's a long, narrow clip (not shown) to match. Marcus and Company





Above: Armament for a magnificent gesture; this huge platinum handcuff, with a great sapphire—bigger than a wrist-watch—held between diamond-and-sapphire scrolls; most magnificent when it's worn alone, without any other jewels. Paul Flato

Left: Another wide bracelet, this time of gleaming, flexible gold mesh—you can adjust it to fit your wrist—combined with diamonds and sapphires. The modern platinum ring is set with white and canary diamonds. From Black, Starr, and Frost-Gorham



CECIL BEATON

Mrs. Sacheverell Sitwell, decorative wife of the brilliant English writer, likes the white fire of diamonds: for a magnificent tiara, cut in a leaf design, and prophetic of the Coronation; for a ring; for two bracelets—one wide, one narrow



Princess Karam of Kapurthala wears the famous emerald and diamond jewellery that was made for her in India: a necklace of diamonds, square emeralds, and pear-shaped emeralds; long diamond earrings with emerald drops; diamond bracelets



ANDRÉ DURST

Lace in two moods, by Chanel. The first, a quietly beautiful dress of white sequin-embroidered lace and net, cut deep to accent a "belle poitrine." The second, a young and dancing dress of black and white lace; Salon Moderne, Saks-Fifth Avenue, New York and Chicago



Lace and Persian lamb—Paquin's unprecedented alliance for this black beauty with a skirt that flares from a high hip-line, to make you long-legged, and a muff that's pure Gallic impishness. Salon Moderne, Saks-Fifth Avenue, New York and Chicago. All jewels; Boucheron



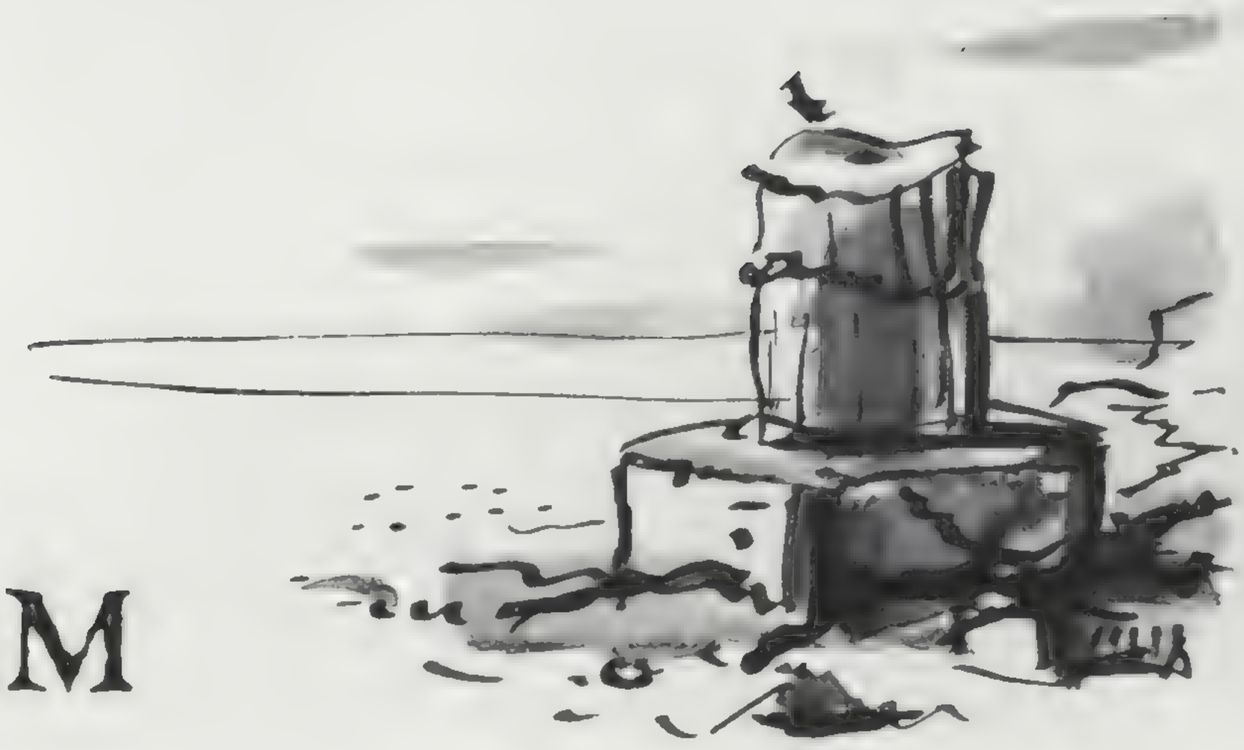
NOTES FOR A



YOU'RE a fool if you don't take it in Sicily. Never mind what the story is or who's in it: take it in Sicily. It's a godsend, a super-natural for colour. I know you'd rather build a set in Hollywood, what with the technical complications of colour and all, but you can't build Sicily anywhere but at the tip of the Italian boot. In the end, it would cost you less to take the whole works there anyway. And you'd like the tidy little boat from Naples (it's only a night's trip); and the landing at Palermo, with those incredible golden mountains and the strange bird-like noise that fills the air at the dock: people kissing, the returning son kissing his ancient peasant mother, his father, his eight brothers and sisters, each in turn, each on both cheeks, each three times over. You'll have to fit in a scene for that somewhere, because nowhere else in the world is there such a public orchestra of kissing.

Not one of your crack technicians could possibly reconstruct that particular colour-trinity of Sicily: the fierce enveloping hot blue of sky and sea; the dry pink-ochre of the mountains; the greenish silver of the olive-trees. And all of this old, old, old beyond time; all of this myth; all of this covered with the golden patina of legend. You look at the rocky hills and you see banditry. You look at the sea and you see triremes. You look at the people with their wild black eyes and indigo hair and you see Arabs, Greeks, Saracens, Spaniards. You look at the children and you see the cloven hoof.





COLOUR FILM

Wherein the producer is urged to look at Sicily.

By Marya Mannes

But, of course, you can't put this in a film. Not for twenty years at least. Nor colour nor sound can bring this to the unawakened eye, the calloused ear. (Unawakened, calloused because of the deadening mush you so often provide.) So I shall try to stick to actualities. (If I can . . . Sicily is not really the place for actualities.)

The first thing you'll probably have the men shoot in colour are the donkey-carts. Everything in Sicily is carried by donkeys or pulled in carts. There are hardly any cars on the island, many of the roads are steep and stony gashes, and anyway, what else could a Sicilian peasant afford but a donkey-cart? Therefore, he glorifies the cart by painting it in brilliant colours—vermilion, blue, cadmium, and lemon-yellow. Scenes of the Bible, usually, or of legend; both equally pagan, angels and madonnas notwithstanding. Some of the pictures are really excellent in the vitality of their design; others crude, laboured. But against that hot blue sky, the red feather panache on the donkey's nodding head and these gaudy carts make a pretty flamboyant sight—perhaps too flamboyant, now that you people have at last begun to realize that a colour-film should be very sparing of colour.

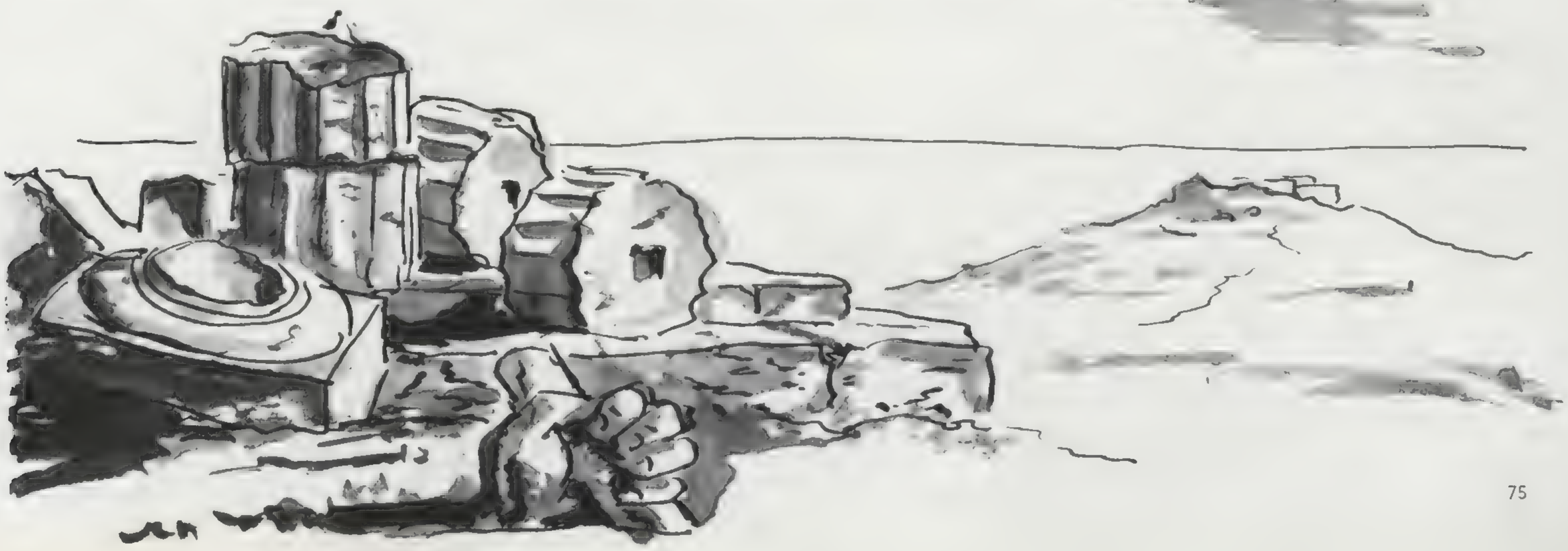
The little towns are fascinating: very Spanish in feeling, in the baking pink-and-cream plaster, in the way they pile up crookedly on a hill, in the hot composite smell they exhale of dung and olive-oil and goats and people. Most of them are primitive, beyond belief, but suddenly you'll walk into a poor-looking church and see acres of the most magnificent gold mosaics you ever laid eyes on reaching up into the cool vaults. I know this will make you think up some scene you could put in a church, but don't do it. You know I'm not religious, but the thought of some blond wench acting below those immemorial mosaics, so austere, so hallowed, makes me rather ill. Go in, but leave her and the cameras outside. You'll find plenty else to take.

In the middle of Sicily the mountains have a most savage aspect—stony, arid, merciless under the glare. Use them in midday as backgrounds for some scene of violence or torture. Use them at dusk for some scene of sadness. And don't forget the distant braying of an ass. No sound in the world is more forlorn, more infinitely despondent than this bray at dusk of the Sicilian donkey. The small grey beast can not even give decent voice to his sorrow: the sound breaks, hiccoughs, creaks in a dying and hollow fall.

[While we're on the sound strip, incidentally, let me remind you that there are several scores that would make ideal musical backgrounds for a Sicilian film: Debussy's "Images" for one thing, especially "Nuages," "La Mer," and "Sirenes"; his songs of Ana Capri; and any number of Sicilianos (dance rhythms) by old Italian composers (and even by Bach!).]

The country gets gentler as you reach the southern shore. (Continued on page 123)







STEICHEN

WORLDS APART

ONLY success, sudden and explicable, links these two plays together. Above are Helen Gahagan and Clifton Webb, caught in one of their scenes from "And Stars Remain," the comedy with the Shelley title, by the bald Epstein brothers, whose varied talents include being twins and authors of some of Hollywood's looniest lines. Here, Miss Gahagan, who carries the drama, is down on the floor for a bit of emotional stress, while, on the couch, Mr. Webb, wise, weary, and useless, acts as comic Greek chorus.

Twisted like ribbons, on the other page, are John Gielgud and Judith Anderson, mother and son in "Hamlet." Into the almost too flexible emotions of Hamlet, Mr. Gielgud has shot genius. Like the young Greek Orestes, whom he so much resembles, Hamlet here is more than just a melancholic. Against the brilliance of Jo Mielziner's sets, these two play their scenes, with Hamlet again bullying the Queen, brutal to Ophelia, agent of the anti-feminist tradition. They are part of the season's first Shakespearian venture into adultery, incest, and murder.





NELSON



FLOURISH IN FURS

On the opposite page: Fur, sleek and shining for evening, like the broadtail skins that Vionnet drapes—as though they were velvet—into a fantastically beautiful cape. The collarless neck is cut in a point at the back and fastened with a rhinestone clip high at the throat in front; the shoulders are squared and slightly peaked; and the skilful draping forms a shell-like fold above the deep point of the sloping back.

• Above: And fur, bulky and flared, in Lanvin's greatcoat of superbly matched beaver skins. It's full-length and impressive because of its very size and the fulness that ripples in folds from shoulder to hem. The revers, too, are outsized—big enough to fold back below the narrow collar and still stand out beyond ordinary revers. Bergdorf Goodman



Schiaparelli revives corduroy for this plum coloured suit, enlivened by the garnet lights from a satin blouse, and perfect to wear on into the winter under a fur coat or cape. This version of Schiaparelli's famous chéchia is in dark red felt rimmed with a swathed roll of blue duvetine. Both from Jay-Thorpe

VELVETEEN VANGUARD

Chanel's black velveteen cocktail suit with the jacket cut like a cardigan—four pockets and pearl buttons down the front. It's worn with a towering, topless hat that rises above a foundation of twisted bands of beige and black velvet. Both from Henri Bendel. Jewels from Seaman Schepps. Chair; James Pendleton





NEW words are added to a language by happy accident, rarely by intention. But to seek to enrich a meagre vocabulary by a constant injection of foreign words is—well, it's "*cursi.*"

"*Cursi*"*?* A foreign word? Yes, a Spanish word (pronounced coorsi), and one which, during a longish stay in Mexico, I found so utterly useful that I now can not do without it. But what does it mean?

That's the difficulty. No two people exactly agree on what it completely means, and yet when a man or a woman or a thing is described as cursi, you understand instantly. It is something you personally do not want to be, but it is a devastating word with which to describe a hated rival. To be chichi is bad enough, but to be cursi is worse. It is bad taste, affectation, social or intellectual pretentiousness, inappropriateness, or too much of a muchness.

Have you ever tried to define "chic"? I writhe when I read in the dictionary that chic means natty, clever, stylish. Chic is none of those. Chic is the very opposite of cursi. To be chic is to know the last word in figure, fashion, and furnishing, and to adapt them to your personality (if you have one) or to have the courage to ignore them completely. To be cursi is to purchase all the above and then not know how to use them. Chic is what makes the Frenchwoman cling year after year to black for town—a simply made black dress or tailored suit and a black hat daring in line rather than trimming. The English are at their distinguished best in tweeds and those brocades that make Queen Mary really look like a queen. And Americans wear all three well, except when they wear them *too* well—and that's what is meant by cursi!

Good taste gets the third degree

By Grace Hegger Lewis

Another example of cursi is this fashion of the hostess wearing a hat at her own luncheon. I wonder who started it? Probably a lady who had just washed her hair and "couldn't do a thing with it"—or perhaps a professional committee-sitter. But upon me this custom has a most unpleasant effect—I feel as if I were being received in a restaurant and not in a home. At the other extreme is Michael Strange, who is hardly seated at a restaurant table before she tears off the hat from her lovely dark head. I find this charming in this poetic lady, but when a whole barful of bright young things start tearing off hats, as it was smart to do last year, I think it all very untidy, if not actually cursi.

There are, of course, delightful anachronisms and lovely bad manners which are accepted because times have changed, or because they are comfortable or endearing. To cross legs and (Continued on page 131)



STEICHEN

Salaam to Eastern Indolence: velvet pyjamas, green as the Agha Khan's emeralds, and a brocade coat (Jessie Franklin Turner). "Mauresque" make-up by Helena Rubinstein; coiffure by Dumas. Ring, earrings, and holder, Tiffany and Company



BRUEHL-BOURGES PHOTOGRAPH • CONDÈ NAST ENGRAVINGS



WHITE HORSE INN

For the last five years, the lilting music of this Tyrolian musical comedy has invaded—like Mickey Mouse—successively Berlin, London, and Paris; and now, almost as a port of last call, has bounced into New York, bringing along unharmed its famous bucolic ecstasy, its hearty humours, its extravagances of production, and its memories of 1912. Here, incidentally, you see, away over on the left, Kitty Carlisle and cow



Spanish braggadocio
in Lanvin's felt sombrero.

Victorian charm in the
broadcloth-draped toque
that Boy designed for Piquet

C. Berard



Veil like a carnival masque
on Schiaparelli's beret.

Horses prance on the veil
of Piquet's towering felt.

Hats imported by
Bergdorf Goodman



LAURA GILPIN

IN the mumble-jumble of chumminess that is Santa Fé, in its almost excessive picturesque quality, there is a magnetizing agent. Santa Fé, somehow, has become a tiny cosmopolitan centre in the middle of a beautiful land. Even in the midst of the little modern American city into which it is now turning, there are still glimpses of the simplicity of older and more mellow civilizations.

This burro, with its moon of wood; this mud hut with its crucifix; this Indian with his desert eyes and Oriental brow and barbarous jewels and gentle manner; this simplicity of life that is never completely seduced by radios, electricity, and modernity...

One night, I turned away from a cigar store that might have been on Sixth Avenue in New York, and saw the whole façade of the Cathedral of Saint Francis glowing in the light of countless bonfires around which crowds of people laughed; and one night I saw this same Cathedral black as the cloudy sky, save for half of the great arched door through which I could see the altar dimly lit with starry candles; and as I looked, a black Franciscan monk closed the door, leaving only the night and a tree and a mountain.

And one day, I saw the Virgin carried through old streets, but the streets were American; and all the people followed, but the people were from Old Spain. And the same day I went only a little distance from the ancient plaza of the Royal City of the Holy Faith of Saint Francis of Assisi, and was in a town as old as the proverbial hills, where simple people painted their naked bodies and danced and sang and gestured to the clouds for rain . . .

It is in quest of just such things as these that we Americans are always crossing oceans and Alps at colossal expense and to the eternal damnation of our digestions, to see and

By S. Johnson

SANTA FÉ

experience; but here they are, in sight of our own bathrooms, air-conditioned trains and airplanes, and on the very pavement which leads, without a jolt, to Rome.

The narrow, crooked streets, the low mud houses, the lovers sauntering along beside the river, or sitting on the bridge rail above the *acequia*—they were here not only last night, but last year and ten years ago. So was this boy,

"Strumming a tune beneath a tree,
The polished edge of his guitar
Gleaming where he holds it on his knee."

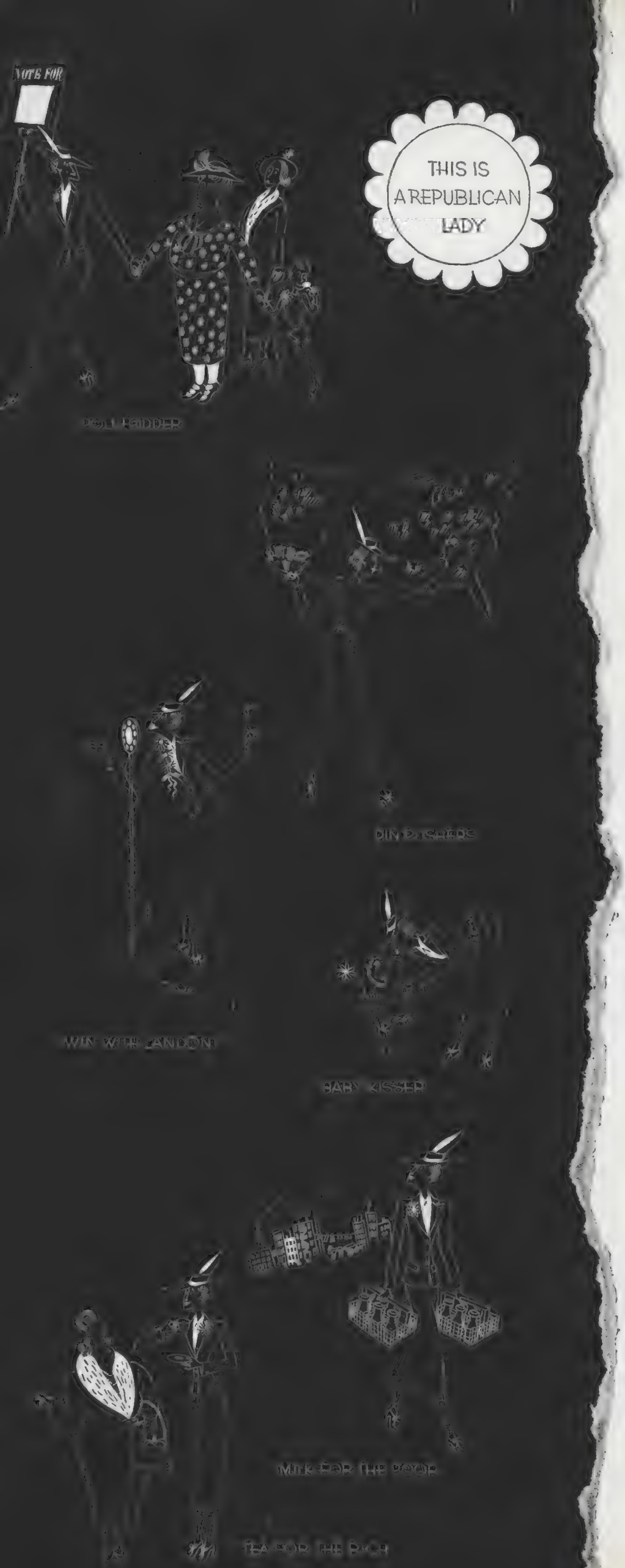
Larger and more fashionable houses have been built, and even the tourists and dudes seem larger and more fashionable each season, but Santa Fé remains, in spite of this, a little Spanish town, with expensive and elaborate mansions shoulder to shoulder with the lowliest of primitive huts.

Sometimes, indeed, the tiniest of mud houses is more beautiful and more truly a home than the remodelled hacienda next door; but the point is that they are seldom segregated: the pattern of the old town is preserved and its traditions respected.

The Easterner's summer (or winter) residence is unfortunately apt to be built of hollow tiles instead of tried and true adobe bricks (Moris Burge calls this the Hollow Style of architecture) and to be plastered in repellent semi-mud coloured cement or stucco, instead of the soft, light-absorbing, sunlight-flushed earth from the adjoining fields; but, otherwise, the poor and rich alike choose the same materials, the same charming hillsides or valleys, and at least attempt to achieve the same simple lines.

Another thing that both extravagant and frugal builders have in common is their apparent disregard (Continued on page 140)





LADY

WHEN the woman suffrage amendment was passed, some enthusiasts predicted the complete eradication of that national blight, the politician. The idea was that woman, guardian of the sanctity of the American home, would sweep out the ward heeler as she would chase a moth from her clothes-closet.

But perhaps the more realistic of the suffrage pioneers were quietly laughing up their sleeves at this idea of broad reform. They were picking out juicy spots for themselves on state committees, thankful for having achieved simple civil equality. At any rate, for their new blocs of votes, women, capable of maintaining followings, received the same reward as men with voting retinues—jobs, chairmanships, and committee work.

Now, you can't tell the woman politician from the man politician, except by the skirt and the soprano voice. And, as a person wise to feminine psychology might have forecast, society women, because of the glamour they hold for the housewife and business woman, have naturally taken leadership. It is surprising how bitter and positive women on both sides feel about to-day's national questions, women who, a generation ago, would have been content to speculate over teacups on the social merits of the candidates for First Lady. Perhaps the current intensity stems from the high emotional tension generated by a campaign in which dull

BY JACK ALEXANDER

POLITICIANS



issues like tariffs and trade pacts are forgotten in a mêlée of accusations of Constitution-wrecking, selling out to Moscow, perpetuation of child labour, and subornation of peonage.

When not discussing Roosevelt or Landon, the society woman's talk is of patronage (that is, doling out of government jobs as rewards for campaign work) being the life-blood of political parties. She talks of the necessity for strong party organization. She mentions the cardinal virtue of "regularity," which means absolute subservience to the dictates of the party high command. She is well aware that a poor man's vote counts for as much as the plutocrat's, with poverty offering a splendid opportunity for getting a family's votes by bartering fresh milk, vitamines, clothing, and hospitalization. For the beneficent padrone relation which the red-necked Tammany district leader has built up among the dependents whose votes he owns, our lady of the fox furs and Oxford cloth suit expresses frank envy.

The top society woman among Democrats is Mrs. William H. Good, a white-haired, soft-spoken grandmother, who is national committeewoman for New York. Benign and serene, she has neither the society, nor the political, manner. You expect her to confide a secret recipe for prune conserve rather than to issue a political dictum; to tell you to bundle up these cool evenings unless you want (Continued on page 149)

TONI FRISSELL

• Above: Edith Nash's rugged reversible coat, "Frontier," inspired by the New Mexican Indians and handsome as a Navaho brave. It's grey sheepskin on one side, grey suède on the other, with saddle-stitched seams. (More from the Southwest on page 134.)

• At the right: Schiaparelli's answer to the luncheon-in-the-country problem, in heady colours. The skirt is of brownish wine velveteen; the tweed jacket in bright blue; the ribbed silk blouse is copper coloured

BACK COUNTRY



• Arrival by station-wagon: left, nutria revers on a plaid top-coat, over a plaid jacket, green skirt; Rose Amado. A high nutria toque; Fanny and Hilda. Right, an English top-coat of blue-and-tan worsted and a dress of brown knitted fabric; Jay-Thorpe
• Far left: a tan suède two-piece dress is as much in the country genre as skeet-shooting; Peck and Peck
• Below: a day-long grey hand-knit suit; Mrs. Farley, Inc.; Martha Weathered; I. Magnin, California





STRAPS UP!

TOP, first: that classic combination —gold kid and white brocade—moulded into a T-strap sandal; Shoecraft. Second: Palter DeLiso's "dinner-shoe," satin and velvet, sleek as the dinner-suits it's worn with; Bonwit Teller

CENTRE, first: Laird Schober's version of the new dinner-shoe is done in velvet and satin; Lord and Taylor. Second: Stitched gold kid, pliant and gleaming, in a toeless sandal that rears up over the instep; Frank Brothers

BOTTOM: Green satin straps, narrow as baby-ribbon, lash this flat Empire sandal. Delman shoe; Bergdorf Goodman. Next: Another pre-War ankle-strap on Palter DeLiso's satin sandal, piped with gold kid; Bonwit Teller





















TOP, left: Practically all the scoring points of the season's new shoes are rolled into this Laird Schober sandal. It combines two colours—green and gold; two fabrics—one metallic, one satin; and it has the all-important cross-straps. Lord and Taylor has this sandal. Centre: Two colours again, in a slipper that swirls around your ankle; Saks-Fifth Avenue. Right: The straps cross high up on this sandal, of satin with stitched lines; Stern Brothers

CENTRE, left: Note well the bold, broad look of the gold-and-silver kid straps on the front of this satin sandal—very new, very flattering. Delman shoe; Bergdorf Goodman. Next: Record-breaking high cut—on this toeless, backless brocade sandal; Andrew Geller. Right: A metal-and-fabric sandal, smart with purples and deep reds; Saks-Fifth Avenue

BOTTOM, left: Proof that the new shoes don't stop at combining two colours! This brocade sandal has a row of gold stud buttons and a carnival spirit; Saks-Fifth Avenue. Centre: Palter DeLiso's wide-strapped sandal of glistening ridged metal; Bonwit Teller. Right: Again, the soaring front, the non-existent back on a satin sandal; from I. Miller







• Below: Two of Schiaparelli's plaid prides. First, a plaid blouse to dramatize a slate-grey suit (Salon de Couture, Bonwit Teller). Next, a blanket-plaid top-coat, slung over a slim wool dress (Salon de Couture, Bonwit Teller; and Marshall Field)

It doesn't take the detective brain of Sherlock Holmes to discover the importance of plaids, this year. No Paris Collection was complete without them

• Left: Schiaparelli contributes to the plaid parade a fitted jacket, worn over a zipped-up skirt. Her beret, worn way back, trails a mesh-stocking cap

• Above: Paquin uses buttercup-yellow tweed in a strapping, bias plaid for his country dress. The wide shawl scarf can be used as a windbreaker

• Chanel tops a green-and-rust plaid skirt with a beige jacket. Revers, cuffs, hem, and deerstalker hat are also of plaid



SCOTLAND YARDS



• Maggy Rouff's skirt and cape (first, above) in muted plaid brought to life by the deep red of the blouse and cape lining
• One of Molyneux's most virile plaids for a skirt and jacket over a jersey blouse. (Lord and Taylor; Marshall Field)

• Top: Maggy Rouff's brave new suit—a cutaway jacket of blue corduroy with skirt and revers of the brightest, the biggest bias wool plaid. All beautifully cut, and as gay and showy as a circus parade
• Far left: Another of Molyneux's plaid skirt-plain jacket ententes. The skirt has pressed-out sun-burst pleats from the hips down. The midshipman's wool jacket buttons tightly and tidily. (Best has both of them.)
• Left: Piguet pits a black wool top-coat against a flamingo-red dress made of a bias wool plaid that puts to scorn even the boldest of horse-blanket checks


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COLLECTION CAVIAR

1. One of Schiaparelli's famed velvet belts: a grafting of polo and peasant girdles. And Padova's danger-red kid shoe—for day!

2. Suviane's box-calf bag that's almost as fat as it's long, and looks, somehow, quite like your grandmother's travelling-bag

3. A fleur-de-lis for a royal flourish to Alexandrine's suède glove. A full-length back seam, black bound, on Hermès' kid glove

4. Shaped like a plump, peaked gelatine mould is this newest bag of Schiaparelli's, of calfskin with a hand-sewed handle

5. Could it be a Marconi message in black silk dots on Hermès' stubby, toffee coloured doblis gloves that are slit up the sides?

6. Schiaparelli's oval evening bags: the first of striped lamé with a plastic frame; the second, of kid, trimmed with a plastic bow

7. A dryad's head-dress from Schiaparelli. Actually, it's a flock of cock feathers tumbling down to form an evening helmet

8. Lanvin's Guinevere girdle of stitched kid and velvet, rising high in a point between the breasts to give you a lovely line

9. Alix's green suède bottines, flat as slippers, that are padding into the day

10. Suviane's green velvet evening bag, clutched in the centre with rhinestone rings

11. They're false, but fun—these Ira Belline jewels of bright beads on silver chains. One is a bracelet; the other, a pendant

12. Schiaparelli's magnificent Medici gauntlet—to wear with her wine tweed evening coat. Of velvet, with a bead-encrusted cuff

13. Schiaparelli's idea of a necklace—two gold cords laced together with green silk and finished with a giddy green silk pompon

14. More from Schiaparelli—a rectangular silk bag, tied together with a velvet bow

15. Instead of a collar, Molyneux muffles your neck with a hangman's noose of green wool cord and a pair of huge pompons

16. Chanut made these gloves for Molyneux, and made them of the softest sort of kidskin with two deep, deep folds for cuffs

17. Schiaparelli's artful little evening bag. The simplest envelope of striped metal mesh, tied with a mesh bow to match

18. Patou's camellia-trimmed cap of tulle that's shaped exactly like a beehive, out of which a tulle veil swarms in a cloud

19. Alexandrine's antelope gloves for evening, with braided bands up the back of the hand that unfurl fulness over the wrist

20. An evening handkerchief from Mainbocher—an enormous block of misty grey chiffon, bordered with emerald-green braid

21. Kid is suddenly appearing on smart feet at night. Perugia uses it for this Padova sandal that he made for Schiaparelli

22. Hermès' doblis glove and bag for evening, embroidered with flower bouquets like those a Victorian belle might have carried

23. Felt boots, like a Tartar's, with kid feet—trust Schiaparelli to put fantasy into your home life! Daliet-Grand made them

24. Schiaparelli's bow to the approaching Coronation: this head-dress of rose ostrich plumes, held on by a silk crocheted band



HIDE AND HAIR

SILVER FOX: to rim a tall black antelope hat and frame your face with a furry halo very much in the Grand-Duchess-of-the-Imperial-Court manner. More silver fox, to make those Gargantuan gauntlets that are entirely fur, clear up to their eight black antelope fingers. The gloves, together with the hat, will give your sleek black wool town coat a new and vital elegance. Hat from Henri Bendel

LEATHER: to be a stellar satellite of your winter wardrobe, this season. Above: Pigskin for mittens and muff, and the smartest possible adjunct to your country tweeds. The mittens are cut precisely like your skiing pairs; the muff is squashy and as country as a rail fence. John-Frederics

• For town, short coppery suède gloves (first, below) with bands of smocked stitching puckering the wrist. Saks-Fifth Avenue, New York, Chicago

• The black suède pouch swings from black leather thong handles; Jay-Thorpe

• Tip back the whole top of the black suède town bag (shown open), and there are your cigarettes, make-up, and an ample mirror tucked away in the false bottom of the bag. Above this hidden cache, the bag is devoted to the holding of the rest of your things. Saks-Fifth Avenue, New York, Chicago

• Lower left: Piguet's mousquetaire gloves of hand-sewed brown suède; Altman

• Thrown across the bag, wine suède gloves, green-stitched; Bonwit Teller

• Square as a lunch-box, and as compact as a kit, is the black antelope Koret bag below. It has a Talon closing and a metal link-chain handle. Altman

HORST



JOEL McCREA WATCHES THE BIRDIE



BARTHOLOMEW AND TAYLOR—"OFF GUARD"

MYRNA LOY AS THE DYING GLADIATOR



MERLE OBERON RACKS HER BRAINS



NORMA SHEARER DOESN'T GO NEAR THE WATER

PAAL



GARY COOPER GETS SOME PRIVACY

All pay and no play—that's Hollywood these days. Although practically everybody has a lurking twinge of desire for the place, we ask ourselves, after seeing these pictures, why?

Away over on the opposite page, Myrna Loy, a martyr to pins, stands with weary upturned eyes. Down on her knees, in one of the most uncomfortable positions known to the human frame, Merle Oberon moodily scans dozens of designs. Joel McCrea, flirting shamelessly with sunstroke, poses hatless in the noonday glare.

They suffer for their art. But look at young Freddie Bartholomew and Robert Taylor, strolling off to relax—right into the inevitable camera. While Norma Shearer, unaware of photographers, is outlined against the horizons of the beach, doing a Victory of Samothrace. In a bubble of sparkling drops, Gary Cooper plunges into his private pool, obviously for a completely private swim. All for fun.



• On Schiaparelli's microscopic black felt toque, a blue-eyed black fox head peers down from heights he has never known before (Jay-Thorpe)
• While the tail of a silvery cousin cockscombs down the back of Schiaparelli's suède mitten to make a stellar accessory (Bergdorf Goodman)



• Skunk bands on Lelong's black wool coat (first): one to stiffen the flaring skirt; two for cuffs; the rest for the collar and bodice front (Revillon)
• Hudson Seal and Persian lamb (centre) travel in the same band on the bottom of Molyneux's black wool coat. The upper edge is of the lamb, to match the cadet collar and the cuffs, while the little toque is made of Hudson Seal
• Mink borders on Chanel's velvet cape, over a velvet suit (Henri Bendel)







• Fur is flying into muffs like Maggy Rouff's brown Persian lamb rectangle (first, above) that's cradled in a halter of the same blue wool that makes the fur-sleeved suit
• Schiaparelli's Persian lamb trinity (second): scarf, vest, and muff, cut in one piece and clapped on over a black woollen dress for these first frost-tinged days
• Marcel Rochas's leopard all-in-one bag and glove for the Great Absent-Minded
• Right: A handle like a mousquetaire cuff on Maggy Rouff's black Persian lamb bag



• Molyneux underscores the strictness, the trigness of his black wool suit (first, above) with a clean-cut band of black fox all around the hem
• Francevramant puts a fly-away peplum on her black woollen suit; then adds a double-tailed silver fox scarf to give even more swish in the rear





• At the turn of the wrist on her black antelope glove, Schiaparelli stitches a narrow ruff of silver fox, not to keep you cozy, but to let your hand emerge looking so very tapered, thin, and languid
• A sporran goes Gallic in the hands of Maggy Rouff: her round black antelope bag from which two proud and lustrous silver fox tails dangle at the sides. Almost flush with the top are the silver initials



• Leopard to the right, leopard to the left, and blue-green wool between is Maggy Rouff's formula for the first suit that's sketched at the right. Even the slightly askew Ascot scarf runs true to this rule
• Schiaparelli pursues the harlequin idea with a half Hudson Seal, half black wool suit that's buttoned with plastic crowns and worn with a Seal hat that's more like a Russian crown than anything else





• Schiaparelli sends a flying wedge of brown marten half up the back of her hand-sewed brown antelope glove (far left). Under the wrist, there's a cluster of capable little gathers that holds the cuff snug
• Maggy Rouff cuts a big black moon of antelope for a bag, circumnavigates it with Alaska Sealskin, and fastens the whole affair with a zipped-up metal closing. Those overgrown initials on the front are embossed



HORST



PORTRAITS IN VELVET

Wearing the dresses in which they are photographed here, the attractive young subjects of these portraits will figure in the Election Cotillion and historical tableaux of the Velvet Ball, on October 30. One of the most brilliant of the great charity balls, it is to aid the New York Infirmary for Women and Children • Opposite: Miss Sara Clucas, a recent débutante, in a mink-collared dress of rose velvet; Bonwit Teller • Above her, two débutantes of the Newport season—Miss Eleanor Young (left) in a fuchsia velvet dress and jacket from Bergdorf Goodman; Miss Consuelo Villa in a blue velvet dress, bead-banded; Jay-Thorpe • On this page, Miss Wendy Iglehart, who made her début last year, in a replica of Mrs. Grover Cleveland's Inauguration gown—black velvet trimmed with butterflies. From Hattie Carnegie; I. Magnin, California

VOGUE'S FINDS OF THE FORTNIGHT



• You can wear it from cocktail time on—and on: this slim lamé frock, short as a street dress and with sleeves that flare at the shoulders; $49. The velvet turban is laden with flowers • A black, red, and silver lamé jacket with a peplum, over a simple black dress of Openhym's crush-resistant velvet—lamé with velvet is an important combination. $55. Velvet off-the-face hat • Opposite: This suave moulded dress is of black crêpe. In back, the skirt is doubled in a wrap-around, apron effect. In colours, too. $49. Antelope pill-box • Far right: Back fulness again, in a black dress with chrysanthemums tickling your chin. It's of Foreman's satin-back crêpe. Also in brown or green; $49. Felt hat



• For this season's big afternoons and little evenings—you can't do better than lamé or the invincible black. Lamé, because it was one of the first words to come speeding across the Atlantic after the Paris Openings. (Lamé for magnificent long evening dresses, lamé for short dinner-suits, lamé for afternoon.) And black because—but need we tell you again what Paris thinks about black? Especially when it is handled as consummately as in the two dresses on this page. And need we tell you again about the rigid standards of workmanship and fabric that we apply to every Find of the Fortnight?

• Dresses and hats from Milgrim, in New York. Other shops that have the dresses on page 51

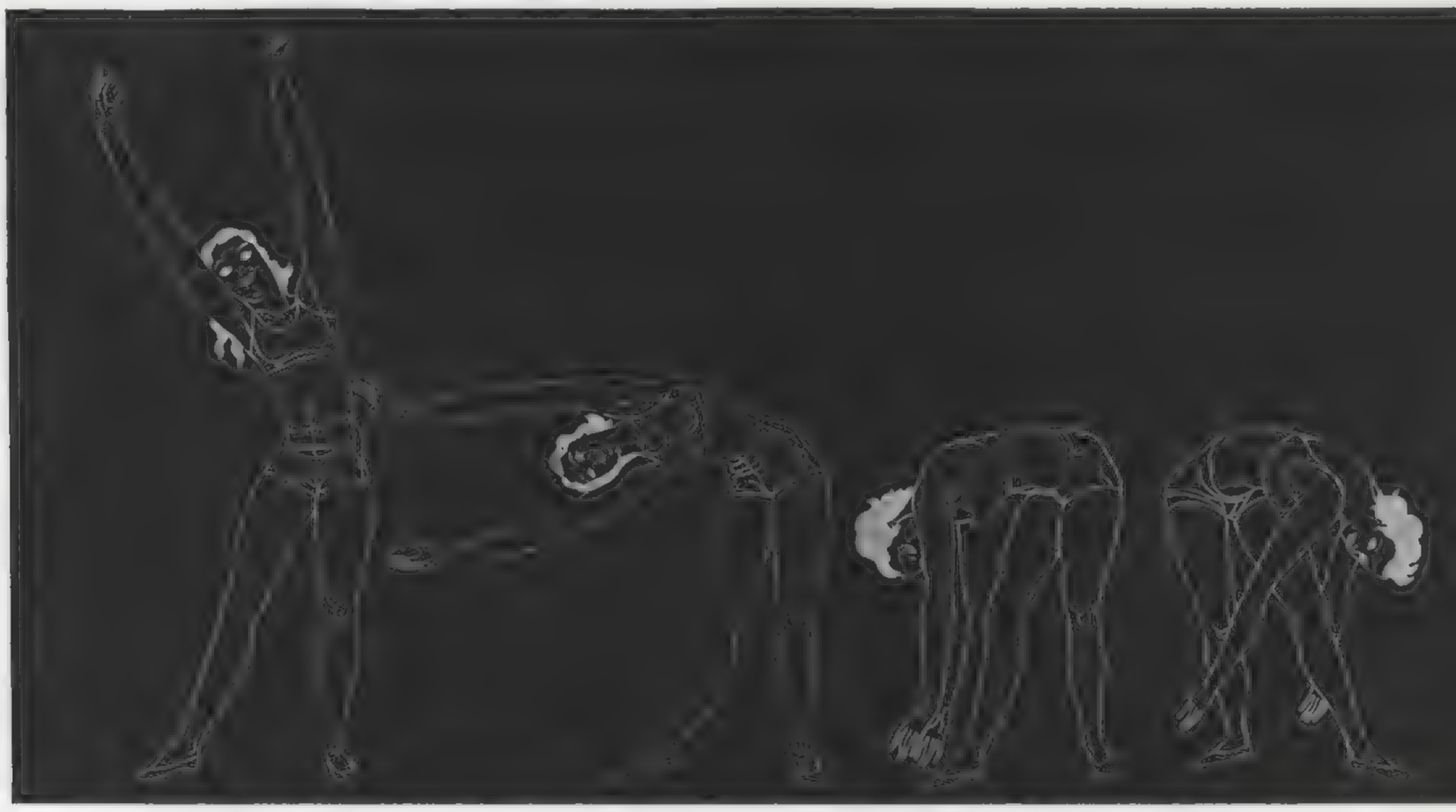


When you get up in the morning, stretch every muscle in your body, from toes to finger-tips. Emulate your kitten as she stretches herself so that her very claws seem elongated. Bend to one side, then to the other as you stretch. Don't let there be a particle of tenseness. This exercise starts your day with a sense of physical harmony.



This movement is based on the swaying of plants when the wind blows through them. Keep your arms relaxed so that they, as well as the head, will follow the movement that begins at the hips. Stand bending slightly to one side, with arms outstretched. Let the feeling of swaying begin in the hips, then rise through the body up through the arms, and curve your body to the other side. Then, start the swaying movement back to the other side. Don't be embarrassed by likening yourself to a blossom swaying on its stem. You get a greater sense of physical freedom from this than from more mechanical types of exercises.

LET YOURSELF GO...

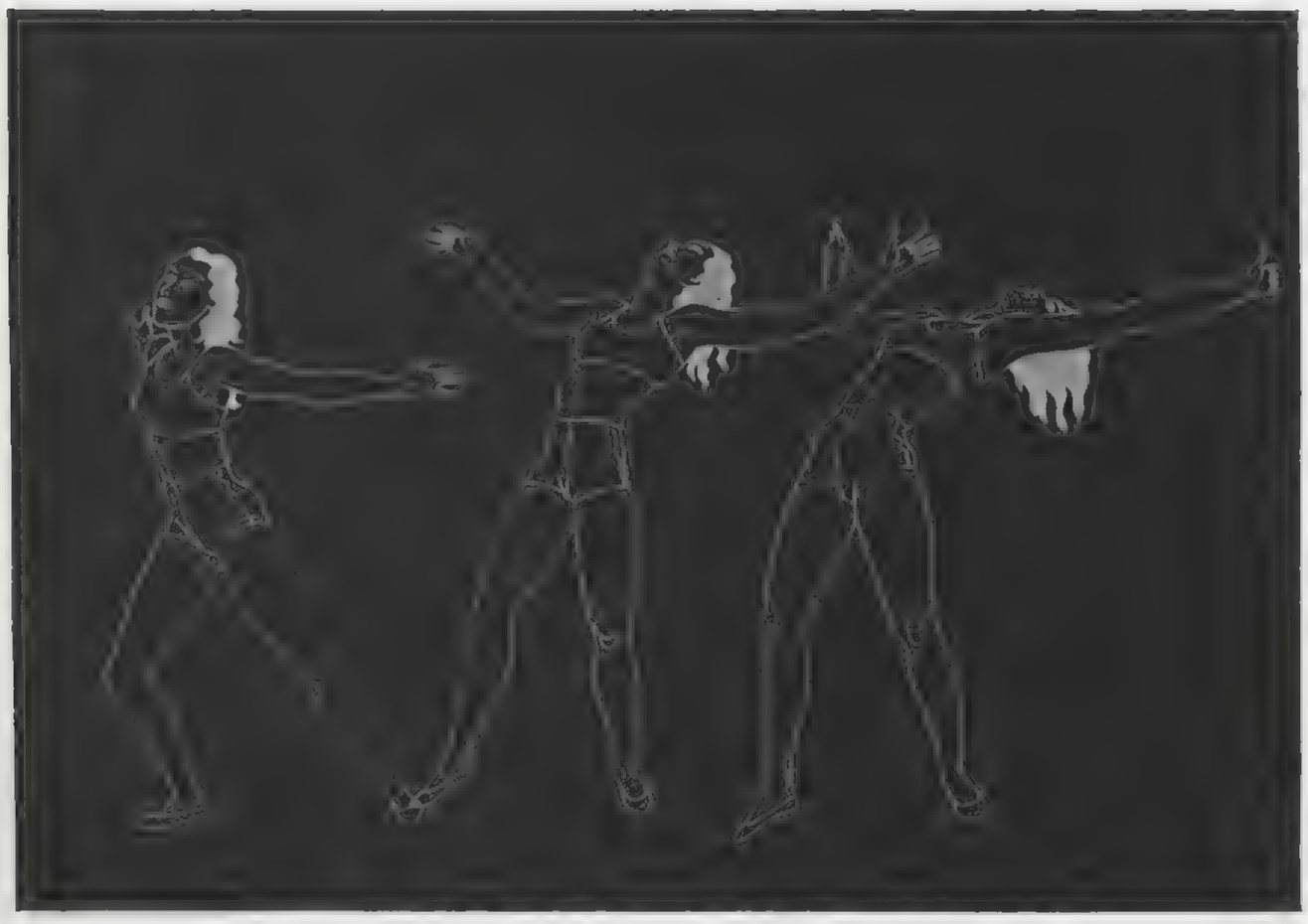


In this exercise, put yourself metaphorically in the centre of a huge circle of which you are going to describe the arc with the motion of your body. Start bending slightly to one side, with the arms over the head. If you start to the right, the weight is on the left leg, which is slightly bent, and the right leg is extended. Circle the body out and down, till the hands almost sweep the floor. In this lowered position, shift the weight to the opposite leg and circle upwards and out until the whole arc has been described. Keep the arms and the head supple, and make all the movements as effortless as possible throughout the entire procedure.

TO be at ease with yourself physically; to move with harmony; to have gestures that are free and unstudied, these are enviable states of being, as everybody knows, and they reflect far more than bodily grace. You don't give way to a *crise de nerfs* if you are physically at ease. You don't think cramped thoughts if your movements are free and natural.

It is the staccato existence we lead that steals our physical ease from us. We started life with unhampered, rhythmic bodies, as witness the ever-present example of babies and youngsters. We can, with application, recapture this ease, and, as we try, let us look to our frame of mind, as well as our frame of being. It is amazing how much simpler life can be when we remember to approach it with simplicity.

The concrete exercises that will restore our natural freedom of body and movement should be no set group of gymnastics, no setting-up drill. They must be essentially simple, as those we are offering here, and so natural that, once grasping them, you can do them without any feeling of effort. As you practise them, be sure to let your gestures and movements be free, unhampered, unself-conscious . . . let yourself go!



These are three more stretching exercises. 1. Bend one knee forward and stretch the arms back from the chest. 2. Bend the body slightly backward, stretching the arms to the sides. 3. Then, as you become more proficient, bend the body backward as far as you can without straining, stretching the arms up and out. There is no stated number of times to do these exercises, and no particular sequence to follow, as long as you complete each movement. Continue them only as long as you feel no sense of fatigue.



This exercise is intended to give balance and poise, those characteristics so notably lacking in our every-day carriage. Walking slowly, lower one knee gently to the ground, then rise, take another step, bend the knee to the ground, and so on. The arms in this exercise are used only to help in keeping the balance. Hold the torso normally erect, but not stiff, and the abdomen in, the pelvis forward. (The figures in the white maillots are horrible examples of how *not* to hold yourself as you rise and descend.) This is not an easy exercise at first try, since it is not perfect until you can rise and descend without trembling, but its practice guarantees you an easy, sure feeling of balance.

• Ensemble No. S-3926: The best of bases for a town wardrobe. The coat may be tunic-length. Under it, a skirt and blouse. Designed for sizes 12 to 20, 30 to 40
• Coat No. S-3928: A graduated panel in the back of this coat gives the skirt an easy flare. The collar is large and rippling. Designed for sizes 12 to 20, 30 to 42
• Coat No. 458: Pure Directoire, this coat with the higher waist-line marked by a double yoke—the top one made entirely of fur. Designed for sizes 12 to 20, 30 to 42



BACK VIEWS ARE SHOWN ON PAGE 132

FOR CITY PLANNING



Designs for dressmaking

• Frock No. 7508 looks like a suit—with its peplum-blouse buttoned down the front —but it will slide easily under a coat later on. Designed for sizes 12 to 20, 30 to 38

• Frock No. S-3927: Panels looping through a centre knot on the bodice twist to the back and around to form a crushed girdle. Designed for sizes 12 to 20, 30 to 38

• Frock No. 463: A nice handling of drapery in this—the cowl neck tied in back, triangular scarfs bound together as a girdle. Designed for sizes 12 to 20, 30 to 40



HORST

COATS FLARE FORTH

NOW that the smoke of battle from the Paris Openings is turning into frost—it's high time you armed yourself to track down one of the major purchases of your winter wardrobe—a good coat. By now, you may be utterly baffled, a little skeptical, or pretty well informed of the trends for the winter. In whatever state of appreciation you find yourself, here is a brief outline giving the points to look for in coats this season.

• SILHOUETTE: Coats are fitted at the waist—snug through the bodice—but instead of a soberly encased silhouette, there is a definite flare in the skirt. Skirts may swing out from the back or hang full just above your shin-bones—but somewhere there must be fulness. A multitude of techniques is employed to give this breeziness of line: godets of fur, pleats—flat, cartridge, or full unpressed pleats—sets of gores, anything that'll swing briskly.

• FABRIC AND COLOUR: Rough woollens, hairy fabrics, broadcloth, and duvetine head the list. As for colour, designers are dabbling in strange dusky shades—tangerine, smoky blue, greyed yellows—but black is far in the lead.

• FUR: Persian lamb is definitely the fur of the moment, but you can't ignore the inevitable popularity of silver fox and nutria. Schiaparelli has had a great time adorning her coats with every last bit of the silver fox. Now she puts two skins at the neck on one of her outstanding successes—so that you may wrap yourself up in them or remove them entirely, according to your whim. (Lord and Taylor has this coat.) On the front of one of Vionnet's neatest coats is a silver fox plastron into which you may put your hand—as into a sling (Henri Bendel).

Lelong and Vionnet pad the bodices of coats with fur panels—or actual vests—of nutria, or sometimes Persian lamb or broadtail. In the October 1 issue, on page 109, is a plain black coat of suède cloth cut with simple sleeves—nutria appearing front and back from the shoulder to the waist, like a jerkin. (Bergdorf Goodman has this.)

Lamb and silver fox are shown in various widths on hems—narrow strips of Persian lamb zoom around the skirts of many coats. Or bands running vertically—some set crosswise. A coat from Jean Patou has silver fox forming an inverted V from the waist to the hem of the skirt.

• COLLARS: The interest in collars is often replaced by a flair for revers. Vionnet keeps them in mind, however, building them high—wrapped over in front and standing far out from the chin. Or she sets them into flat sailor collars—square ones that little boys could wear.

• SLEEVES: Vionnet shows many full sleeves with square shoulders, but most of the collections tailor them plain and straight. Mainbocher veers off suddenly, using Persian lamb sleeves climbing up into the collar on a black wool coat—one with a splendid fulness in the back.

• MUFFS: You won't have to carry your own muff this year. Your muff will practically carry you. Marvellously cozy arrangements have been discovered—muffs supported by slings, buttoned to the belt and the collar, muffs slung drum-fashion over the shoulder. Vionnet puts your initials on them.

• UNTRIMMED COATS: A loose-swinging coat is done by Creed—plain except for revers of soutache trimming. This is shown with a velvet suit—or made in all velvet for an informal evening wrap. Molyneux does a three-quarter reefer in velvet that is very chic (Saks-Fifth Avenue, New York, Chicago).

• FRINGE: Schiaparelli does a marvellous coat that is so perfectly tailored that it looks like a suit—short, clipped fringe dangles along the waist-line, and a wool necktie is at the throat (Bonwit Teller).

• (Above, left) A black broadcloth coat, snugly belted above the brisk swing of skirt, has a large collar and front plastron made of Persian lamb
• (Above, right) A suède-finished wool coat, black as anthracite, is trimmed with Persian lamb, set into three bands from the neck to the full hem. The coats are Carolyn Modes. You will find both of them, as well as those two high-crowned hats, at Arnold Constable

Campbells' would be expensive soups

..if they were not condensed!



BECAUSE the ingredients are the best that money can buy, Campbell's should be expensive soups.

Because of the exclusive recipes developed through 38 years of fine soup-making, Campbell's should be expensive soups.

Because of the minute care and attention given to every step of the blending and cooking by chefs of international fame, Campbell's should be expensive soups.

They *should* be expensive—and would be —*if they were not condensed!*

The only difference between Campbell's Soups and soups made in the home kitchen is that Campbell's, as you buy them in the can, are *twice as rich.*

So it is necessary to add a can of water to each can of Campbell's in order to serve the soup at just the right table strength—full-flavored, nourishing, and oh, so delicious!

When this has been done, most home cooks will admit that even they can't make a better soup. Naturally and inevitably they choose Campbell's to supply their tables with soup.

Since Campbell's Soups are twice as rich —it costs less to package and deliver them to your grocer. Their amazingly attractive price is all the more welcome because we believe that once you try them, you will say: "Campbell's are the best soups I ever tasted." Even if they were expensive, you would insist on serving them!



LOOK FOR THE RED-AND-WHITE LABEL



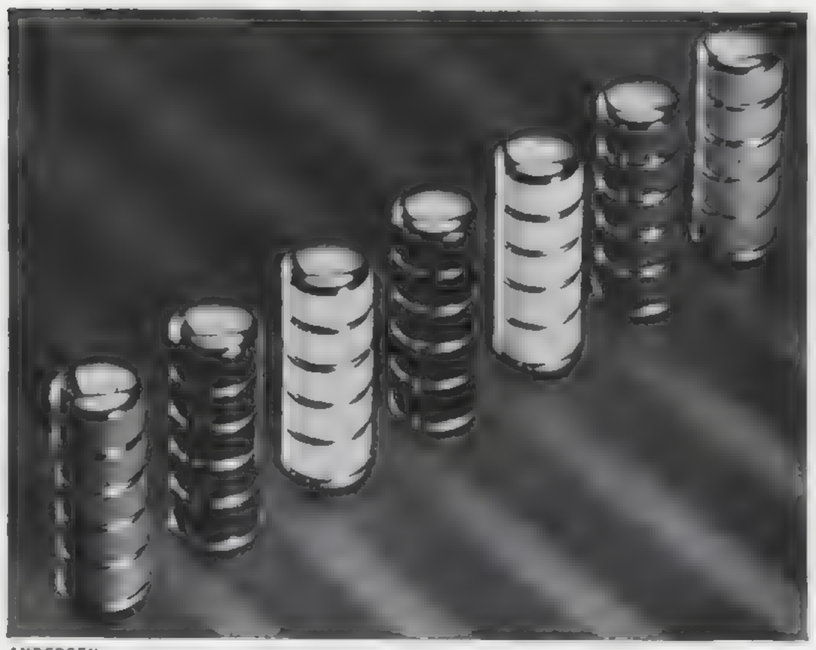
The errand I
Like best to do
Is bringing Campbell's
Home to you!

21 kinds to choose from... Asparagus, Bean with bacon, Beef, Bouillon, Celery, Chicken, Chicken-Gumbo, Clam Chowder, Consommé, Mock Turtle, Mulligatawny, Cream of Mushroom, Mutton, Noodle with chicken, Ox Tail, Pea, Pepper Pot, Scotch Broth, Tomato, Vegetable, Vegetable-Beef

Campbells' Soups



DISCOVERIES IN BEAUTY



ANDERSEN

These are the new Helena Rubinstein lipsticks, smart, gay, and in colours to complement your every new costume

WHEN you notice a fresh new look about smart faces as they are appearing back in town these days, take a second glance and see if part of the effect isn't due to a splash of deep lipstick. For, suddenly, darker lipsticks are smart again. We've been hearing predictions about them, and now they are a *fait accompli.* You can see a beautiful example of one on the sultry beauty on page 83. This is Helena Rubinstein's Red Velvet lipstick and is an exciting feature of her "Mauresque" make-up, which, incidentally, is making its début in that photograph. There is a warm, glowing quality about this "Mauresque" make-up that is in harmony with the lavish feeling of new evening clothes, and you will find that the effect is as exciting and new looking on a blonde as it is on a brunette. When you take on one of these specialized make-ups, it is best to go all the way with it, so you will achieve every nuance of its effect. The "Mauresque" ensemble, for example, includes the deep-toned Terra-Cotta Town and Country make-up film, Mauresque Enchanté powder, Red Velvet lipstick, Terra-Cotta nail polish, and the new Luminous Green eye shadow, of which you can observe the lovely gleam even in the photograph.

All those Rubinstein lipsticks that you see marching across the top of this page are new, not only in their very smart cases, but in the principle of their composition. In these, Madame Rubinstein has followed the technique of the painter who applies one coat of paint on his canvas as a background, then a second that is transparent or semitransparent to give a plastic, complex effect. When you apply the new lipstick, it works in this same way, because it forms two layers on your lips. One clings to the mouth, giving depth of colour, while the upper surface acquires an almost transparent quality, so, no matter how beautifully red your mouth is, it never looks as though it were heavily coated. There is undoubtedly some legerdemain in the whole procedure, but the effect is incredibly flattering. The new lipstick comes in all the famous Rubinstein Reds, including Red Velvet, and you can find it at the cosmetic counters in the better shops all over the country.

• There is always something enchanting in diminutives of lovely things. Objects charming in themselves seem to grow in charm when their size is minimized, and the creators of perfume especially have been taking this credo to heart recently. The latest precious bits to fall into this category are Coty's "Petits Modèles." Coty has always believed in presenting fine perfumes in small quantities at nice small prices, but the "Petits Modèles" go far beyond this, for these reproductions of the flacons of the famous scents have a jewel-like perfection. Any woman who can look at the tiny round bottle of "A Suma," with its moulded crystal petals, and not covet it for its appearance alone, is a woman of iron, and doesn't deserve it anyway. The other "Petits Modèles" include "Fernery at Twilight," "Styx," (Continued on page 118)



Miss Katharine Aldridge—"I keep my pores fine, my skin fresh looking, with Pond's Cold Cream."

When you keep your UNDER SKIN working

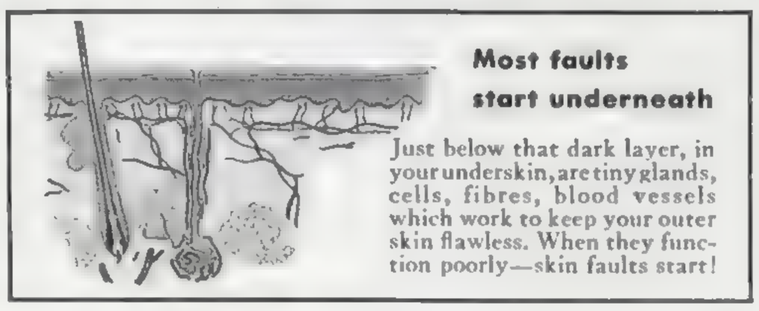
YOU can have the prettiest features in the world—but if your skin is spotty with little faults, nobody calls you "a pretty girl."

And girls with less claim to good features are "good looking"—simply *because they have a clear, fresh skin!*

You can have a clear, fresh skin, too! Fight lines and blackheads and coarse pores where they start—*under* your skin!

Rousing . . . deep down!

Skin faults appear when tiny hidden glands, blood vessels and cells in your underskin function poorly. It's their work to keep your *outer* skin glowing and young. You must keep them at it! And you can—by faithful use of Pond's invigorating deep-skin treatment.



Most faults start underneath

Just below that dark layer, in your underskin, are tiny glands, cells, fibres, blood vessels which work to keep your outer skin flawless. When they function poorly—skin faults start!

Pond's Cold Cream, with its specially processed oils, travels deep into the pores. Right away it floats out the dirt. Your skin feels wonderfully clean—*is* wonderfully clean!

Now pat in more Pond's Cold Cream for a brisk, rousing deep-skin treatment. Feel the blood tingling? . . . Face glowing? A sign you're rousing lazy glands, cells, blood vessels to a fresh start!

Do this regularly. Note the quick improvement! At once your color is livened. Your skin is toned. Soon pores are looking smaller, lines softening into smooth skin. Those blackheads you used to dread come less and less.



Mrs. William Jay Iselin
"Pond's Cold Cream leaves my skin toned up—glowing! I never have blackheads and blemishes."

Remember this

Here's the simple daily treatment worked out for you by Pond's. It does more than cleanse your skin.

Every night, pat in Pond's Cold Cream to loosen dirt, make-up. Wipe it all off. Pat in more cream briskly—to rouse your *underskin*, keep it working properly, so annoying little faults *can't* spoil your looks.

Every morning, and during the day, repeat this treatment with Pond's Cold Cream. Your skin becomes softer every time—smoother for powder. You are pretty now—simply because your skin is so good looking!

Start in at once to give your skin this invigorating daily care. The coupon below brings you a special 9-treatment tube of Pond's famous Cold Cream.

***Send for* SPECIAL 9-TREATMENT TUBE**
and 3 other Pond's Beauty Aids

POND'S, Dept. K56, Clinton, Conn. Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name_____

Street_____

City_____ State_____

Copyright, 1936, Pond's Extract Company



Toni Frissell

MINK PROPHECY

Short . . . just this length. Pelts lavishly used for sweeping fulness and fluent sleeves. Lines . . . vastly important. But more important is the mink itself. Its exquisite color tells you instantly that it is *natural* mink of the rare quality for which Gunther is famous . . . . . $1875.

GUNTHER

666 FIFTH AVENUE • NEW YORK

DISCOVERIES IN BEAUTY



ANDERSEN

DuPont has managed to include the toilet accessories that you really need in this compact moire travelling-case

(Continued from page 116) "Jasmin," and "Le Nouveau Gardenia," and, in contemplating their amusing exterior, it is pleasant to remember that they contain the same Coty scents that are classic favourites. It is obvious to say that these "Petits Modeles" make ideal gifts, but if you feel as we did when we first encountered them, the gifts will be for yourself first.

• Every one who has ever investigated fitted cases knows that there are certain things that you find you really need when you travel and others that are just added weight. Our acclaim herewith goes forth to the DuPont company for knowing which was which when they designed the case that you see above. There you have a good-sized hand-mirror, a comb, a brush, a file, and a utility box for tooth-brush and paste. If you want to combine cosmetics with your accessories, there are two practical screw-top jars and two bottles which stand conveniently erect when the case is open. The fittings in this case are black Pyralin, and others have a tortoise-shell finish or are in lighter colours. The moire case is in black or blue, flat, well-tailored, slide-fastened on three sides. You will find this case with other new DuPont dressing-table equipment at all the better shops.

• You know the inevitable moment that occurs when you have to look your best and you feel your worst. You are tired, and your face shows you are tired. If you have twenty minutes and a jar of Frances Denney's new "Oils of the Wilderness," you can do something very definite about remedying the matter. The "Oils of the Wilderness" consists of rich oils that have a remarkable way of giving new freshness and suppleness to your face, no matter how lined or tired it looks. If you use it consistently, its rejuvenating properties increase, but it is the magic that it works in a crisis which endears it especially to us. You put it on after you have cleaned your face, smoothing it gently all over the face and throat and allowing it to stay on for twenty minutes, or longer according to the sensitivity of the skin. "Oils of the Wilderness" can be purchased at Franklin Simon and in various shops where the Frances Denney products are sold.

• Frostilla is an old, established love—of ours and of practically every one else we know. You remember it when you were a child, or how it saved your hands, and face, too, for that matter, from chapping in college, or as something your aunt with the beautiful hands recommended. It occupies an honoured corner in bathroom cabinets. The trouble with these (Continued on page 120)



Your face tells time



● Yes, your face tells time . . . not in hours, but in years. To keep it saying "young" instead of "old," you must give special care to three telltale places. Only specialized care will ward off the three age-signs, for each results from a different condition. The Dorothy Gray Salons show you what to do with creams specifically created for each need!

YOUR NOSE . . . if your skin is dry, Cream 683 (Dry-Skin Cleanser) gives you the extra-deep cleansing needed to float out embedded dirt . . . $1. If your skin is normal or oily, use Dorothy Gray Cleansing Cream (liquefying) . . . $1. (Both these cleansing creams now 4 ounces . . . twice the quantity! . . . $1 each.)



NEW! *Salon Cold Cream, cleanses, softens. Large jar, $1*

YOUR EYES . . . Use rich Eye-Wrinkle Paste around them, day and night, to counteract crow's-feet . . . $1.50. If your skin is excessively dry, Dorothy Gray Special Dry-Skin Mixture supplies luscious emollients to prevent crêpiness and drawn lines . . . $2.25.

YOUR THROAT . . . Dorothy Gray Throat Cream contains rich emollients to combat flabbiness, sagging, and "bracelet" lines. Smooth in well to bring up circulation . . . $4. With chin strap to lift and model contour . . . . $5.

Don't let your face give away your age. Buy the Dorothy Gray preparations you need this very day! Your favorite cosmetic counter has them.

YOUR NOSE . . . *here pores become enlarged and blackheads develop* . . . unless *you have deep-down cleansing.*

YOUR EYES . . . *here you need special emollients to keep skin supple, help prevent crow's-feet and wrinkles.*

YOUR THROAT . . . *here it takes the stimulation of patting and a rich, soothing cream to counteract crêpiness.*

Copr. 1936, Dorothy Gray Co., Ltd.

Dorothy Gray
REG. U.S. PAT. OFF.

DOROTHY GRAY SALONS
. . . a corporation, successor to Dorothy Gray

SALONS AT 683 FIFTH AVENUE, NEW YORK • LOS ANGELES • DENVER • WASHINGTON • BOSTON • MILWAUKEE • PARIS • BRUSSELS • AMSTERDAM • THE HAGUE • And on the Grace Line "Santa" ships.

FORMALITY

AFOOT..



DIANE . . Slender swirls of satin piped in silver on a crepe open-toe evening sandal. 12.75



EMPIRE..Paris-designed sandal in satin, braided in gold kidskin. 18.75



MARGUERITE..Original French evening sandal by Greco in crepe with silver mirror tissue. 35.00

BROCHURE OF FALL SHOES ON REQUEST

jay thorpe

FIFTY-SEVENTH STREET WEST

DISCOVERIES IN BEAUTY



Weil's eaux de Cologne sparkle from amusing siphons. Siphon is initial cost — after, you only pay for the contents

(Continued from page 118) honoured corners, however, is that they are apt to limit the use of the products they shelter. Frostilla is one of the things for which women are now discovering a variety of uses other than rubbing it into their hands. It has always been used to soften small faces, and it is proving equally satisfactory in giving a smooth before-powder finish to grown-up faces. But, more than that, it is being used as a body preparation. Smooth Frostilla on your heels, legs, shoulders, neck, back; in fact, every part of you that you can reach. Do this after your bath, preferably before you are going to bed, and omit dusting powder that time. Apply a generous amount—it doesn't make you feel sticky, and, when you awake, notice the fine new softness it has given your skin.

• Every so often you come upon a beauty product that, by some particular virtue, seems to satisfy every woman who uses it. A product of this variety of which many people are talking is a cream called Tone. It is a cream simple to use and almost immediately discernible in its softening and clarifying effect on the skin. When you smooth it on your face after cleansing at night, it almost immediately disappears into your skin. You start to wipe off the excess cream and find that there isn't any excess. That is a pleasure in itself, and, when you note the smooth feeling of your skin in the morning, that is (Continued on page 122)



ANDERSEN

Mary Dunhill's "Flowers of Devonshire" is a lilting scent. You smell the freshness hours after you apply it

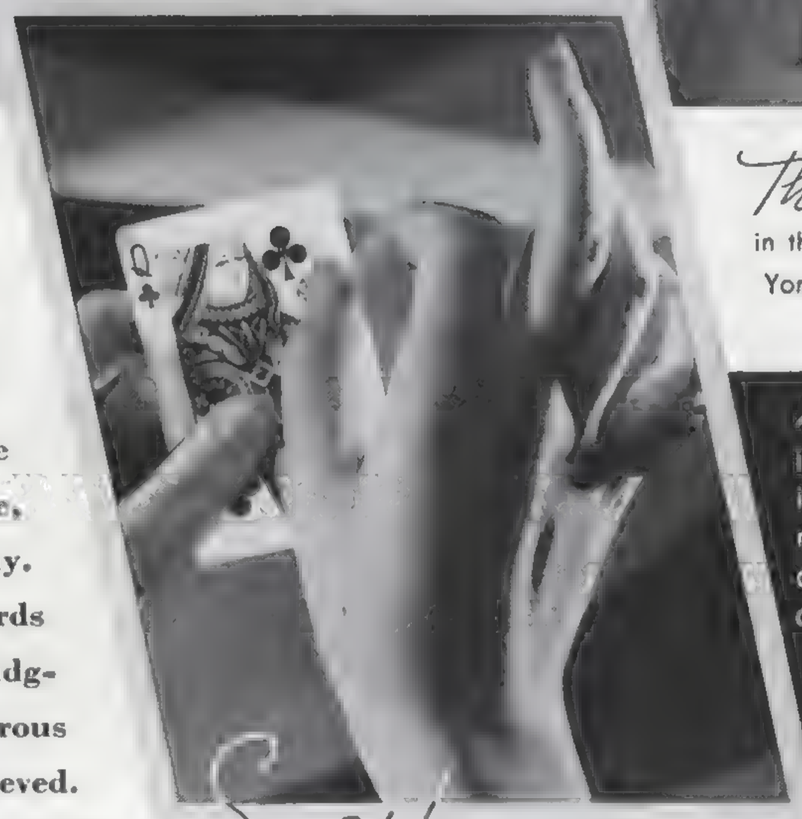
SOMETHING NEW IN CONGRESS PLAYING CARDS — CEL-U-TONE FINISH!

MORE "Snap" THAN EVER!

Congress Playing Cards in the new, long-lasting Cel-u-tone finish. They are favorites in many of the smartest clubs in America



The Fashionable Thursday Club in the St. Regis Hotel. Here, too, at this rendezvous of New York's smart set, the new Congress Cards are the cards in play

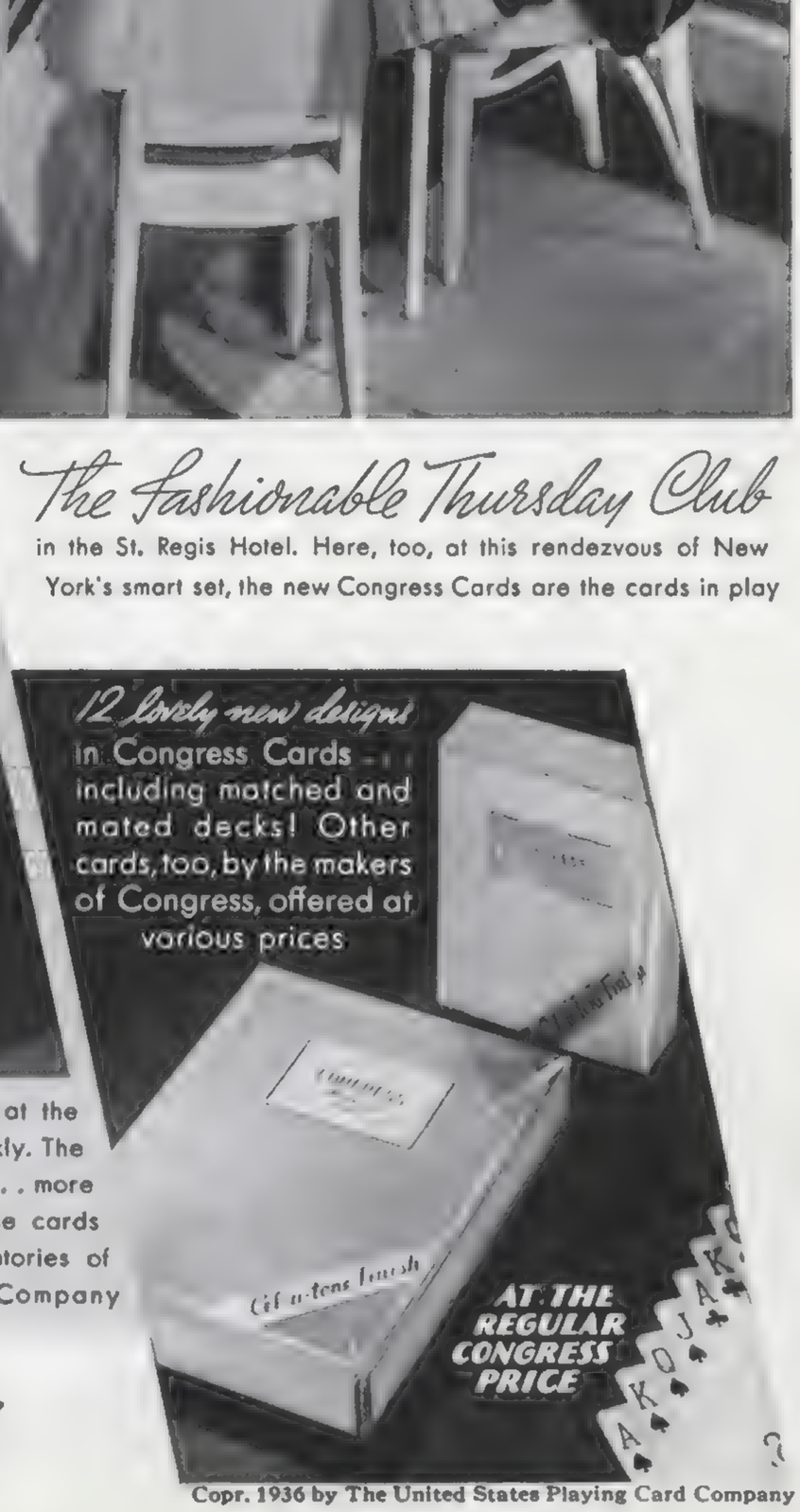


A special new kind of playing cards has been developed . . . Congress Cards in the exclusive, long-lasting *Cel-u-tone* finish. Almost miraculously they keep their "snap!"

The process which makes them possible gives, in addition to greater "snap," a fine, luxurious feel . . . and remarkable slip in play. The firm, satin-smooth surface of these cards makes them practically impervious to smudging and soiling. And it produces a lustrous beauty that has never before been achieved.

All Congress Playing Cards . . . and only Congress . . . are available in the new *Cel-u-tone* finish. The United States Playing Card Company, Cincinnati, Ohio, the makers of Congress, Bicycle and other famous playing cards.

Snap! Many cards have it at the start, but lose it quickly. The new Congress Playing Cards have it . . . more of it than ever . . . and keep it! These cards have been developed in the laboratories of The United States Playing Card Company



The new **CONGRESS** *Playing Cards*

Copr. 1936 by The United States Playing Card Company

Glamorous Hands

FIND PEGGY SAGE
A SOURCE OF ELEGANCE



The enchanting hands of Gladys Cooper, celebrated English actress, who is Lady Pearson in private life. Photographed in the New York Salon, this distinguished Peggy Sage client is wearing Flower Pot Red Nail Polish.

Peggy Sage is justly proud of the imposing names which crowd her appointment books. So many women, famous for their accomplishments, renowned for their charm, are devotees of her New York, London and Paris Salons.

Lady Pearson, the Gladys Cooper of London and New York stage fame, consented to the above photograph of her hands after a recent Peggy Sage Salon manicure. These are hands that speak eloquently of charm...and of the faultless grooming you can claim for your own hands, at home.

There's breath-taking beauty for fingertips in Miss Sage's new and "dusty" nail polish colors. Tulip, Dusty Rose and Shrimp are three. And their exquisite softness of color effects a harmony with skin tones and costumes that all eyes admire. For every occasion, every mood, you'll find an exclusive Peggy Sage rose or red or jewel tint.

Hands, too, quickly respond with new loveliness to the soothing, satiny touch of Miss Sage's luxurious Hand Creams and Lotions. Peggy Sage Preparations are sold at the smarter cosmetic departments.



PEGGY SAGE

SALON MANICURE PREPARATIONS

Liquid Polish $1.00... Lubricant Polish Remover 50¢... Cuticle Remover 75¢ Nail Dress $1.00 (for the health of nails and cuticle)... Gardenia Liquid Hand Cream $1.00... Hand Lotion $1.00... Hand Mask Cream $1.00... Hand Smoother and Softener Cream $1.00. Complete Manicure Sets $3 to $35.

PEGGY SAGE SALONS: 50 EAST 57TH STREET, NEW YORK... PHONE PLAZA 3-9011
LONDON: ONE THIRTY NEW BOND STREET... PARIS: SEVEN PLACE VENDOME

DISCOVERIES IN BEAUTY



"A week-end perfume case," De Raymond's idea: flacons of "Mimzy," "Pinx," and "Gardenia" in Russian leather case

(Continued from page 120) still more of a pleasure. Tone doesn't look like the disappearing type of cream, because it is rich and almost semiliquid in consistency. As a matter of fact, it is actually made of several liquids that have been emulsified into a cream, so there are no solid particles to prevent its being absorbed as much as any skin can be said to absorb anything. Tone has been tested in laboratories and used by dermatologists in skin clinics, a fine background for any preparation. But what seems to recommend it especially to the women who use it is what it accomplishes for their own particular faces. There are three Tone's—for oily skins, for normal skins, and for very dry sensitive skins. It is to be found at Bonwit Teller in New York, Marshall Field in Chicago and at other leading shops.

• We still hear wails about brittle nails—summer has been hard on them, they split or peel, yet we don't seem to get to the point of doing anything constructive about them. Cutex has just provided a new defence against this condition in a Brittle Nail Cream. This cream has ingredients that not only lubricate the nails, but get down to the roots and help to give strength and elasticity. It does its best work, of course, when you let it stay on overnight, but don't stop at that. Rub it in whenever you find your hands will be free for a few moments—before your tub or when you are going to lie down. You get results just that much more quickly. The new Cutex Brittle Nail Cream is available now in all the better drug and department stores.



ANDERSEN

"Bond Street" is Yardley's salute to the London season—a perfume for grand occasions, as sophisticated as its name

ARNOLD *Authentics*



Here is

IT was an Arnold Authentic, two years ago, that started the vogue for gay, sturdily made and beautifully finished peasant shoes for all kinds of outdoor wear.

This year's newest style also comes from the Tyrol . . . an Authentic design by Lanz of Austria, in softly rough Bucko leather with pipings of contrasting colors and a bright round button to fasten its friar's strap over the instep. The surprising fit and comfort of these shoes for up-and-doing feet is due to their own special Glove Grip construction through the arch and around the heel.

See Arnold's Gayfriar at your nearest store in a new brown and the very stylish black. Both combinations are smart with woolen things and tweeds for fall.

M. N. ARNOLD SHOE COMPANY, SO. WEYMOUTH, MASS.

THESE STORES SELL
ARNOLD AUTHENTICS

London	D. H. Evans & Co. Ltd.
Bermuda	Triminghams'
Akron	The M. O'Neil Co.
Albany	E. A. Beaumont Co.
Allentown	Wetherhold & Metzger
Ann Arbor	Van Boven, Inc.
Ardmore	Best & Co.
Atlanta	J. P. Allen & Co.
Baltimore	N. Hess' Sons
Bangor	Hub Shoe Store
Boston	Arnold Boot Shop
	Thayer McNeil Co.
Bridgeport	D. M. Read Co.
Brookline	Best & Co.
Buffalo	Flint & Kent
Charleston	May Shoe Co.
Chicago	Stetson Shoe Shop
Cincinnati	H. & S. Pogue Co.
Cleveland	Murray Bender at Peck & Peck
Dallas	Volk Brothers Co.
Dayton	Elder & Johnston Co.
Denver	The Gano-Downs Co.
Detroit	Plunkett Brothers
East Orange	Best & Co.
Garden City	Best & Co.
Harrisburg, Pa.	Mary Sachs
Hartford	G. Fox & Co.
Indianapolis	L. S. Ayres & Co.
Jenkintown, Pa.	Best & Co.
Kansas City	John Taylor's
Kalamazoo	Gilmore Brothers
Lancaster, Pa.	Mary Sachs
Lexington, Ky.	Wolf Wile Co.
Los Angeles	J. W. Robinson
Louisville	Byck Brothers
Mamaroneck	Best & Co.
Memphis	Levy's
Miami	Best & Co.
Milwaukee	The Boston Store
Minneapolis	The Dayton Company
New Haven	Hamilton & Co.
New York City	Best & Co.
Oakland	H. C. Capwell Co.
Philadelphia	John Wanamaker
Pittsburgh	Joseph Horne Co.
Portland, Me.	J. E. Palmer Co.
Providence	Gladding's
Reading	Mary Sachs
Richmond	Miller & Rhoads
Roanoke	Propst-Childress Co.
Rochester, N. Y.	B. Forman
Sacramento	The Bon Marché
San Francisco	H. Liebes & Co.
San Diego	The Marston Co.
Scranton	The Heinz Store
Seattle	Stetson Shoe Shop
Sioux City	T. S. Martin Co.
Springfield, Mass.	Albert Steiger Co.
St. Louis	Famous-Barr Co.
St. Paul	Field-Schlick, Inc.
Toledo	Arnold Boot Shop
Washington, D. C.	Woodward & Lothrop
Waterbury	Jones Morgan Co.
Wellesley	Thayer McNeil Co.
Wichita	Walker Brothers
Wilmington, Del.	Hylander's

GAYFRIAR

Genuine Bucko is used in Gayfriar and many other Arnold Authentics not only because of its smart appearance but also because it is exceptionally serviceable and comfortable.



Design Patent No. 96613
Guild Registered

ARNOLD'S NEW AUTHENTIC PEASANT SHOE





This Morning Glory set-up reflects several soft new colors and blossom styles. These towels —about 49c to $1.

THIS SEASON we offer a vast variety of new and beautiful towel varieties, achieved after years of selection and culture.

All these plants flower abundantly and continuously, under all climatic conditions. They thrive anywhere—have dense, strong, vigorous foliage—are immune to wilt and unusually hardy.

The towel flowers are large and fluffy. Soft in texture and of a marked clearness of tone. Their colors are delicate, sparkling shades which harmonize perfectly in any combination and in any setting. (This year we add ten new shades, darks and lights, making sixteen in all.) With these extremely adaptable plants, you can produce a gorgeous, showy effect or the quiet elegance of a formal garden.

Costs are low. . . . Most Cannon plants for use in your locality sell at from 49c to $1 each. Some specialties cost much less and others go up to $2. Matched sets for connoisseurs, from $1.95 to $10. (For interesting details, please see captions under the photos.)

COPYRIGHT 1936 CANNON MILLS, INC., NEW YORK CITY



A gay Petunia picture by Cannon—using the new rich, showy, deep tones. These towels—about $1 and $1.25.



A Poppy, perhaps—showing brand-new off-shades, in smart tailored band designs. These—about 59c to $1.



Reminding you of Cleinatis—and well depicting our new and generous color range. These towels—about 49c to $1.25.



Canterbury Bells—of course. Cannonized! Clear colors helping clear patterns, and *vice versa*. These towels—about 59c to $1.25.

POISE
is in your hands

There is nothing more captivating than the appearance of perfect ease. Call it what you will, but the natural charm of the man or woman whose every motion breathes confidence, is magnetic . . .

What is so surprising is to discover how much of this impression is dependent upon the hands. Watch the hands of a speaker. Notice the hands of your favorite actress in action. Or bring it closer home and see how your own hands behave.

Do you find yourself hunting for rough spots? Is one hand always busy exploring the other for defects? It is so easy to fall into the habit of appearing awkward by letting your hands ruin your poise. Make your hands an asset to your personality. It is so easy!

The first step is to keep your hands smooth and delicately fragrant. Your hands must be comfortable to *you!* When they are comfortable and attractive to you, they just naturally appear graceful to others.

Just try the Frostilla treatment for a week or so . . . your poise will improve tremendously.

Frostilla is the perfect skin lotion . . . For over 60 years it has been recognized as the first and basic requirement to skin loveliness by all women who insist on the best for their skins.

Frostilla stands apart from other lotions and creams because it does two things. First, it makes the skin smooth, attractive to the touch and delicately fragrant. Second, it imparts to the skin the resiliency that is essential, if the skin is to maintain a youthful appearance.

Nowhere can you find such quality in a lotion or cream at any price. Fourteen exquisite flowers from Southern France contribute their perfume to Frostilla Lotion. This essence alone would make a perfume as expensive as anything you can buy from the world's leading perfumers. Another ingredient is selected from certain trees found in the Ural Mountains of Russia. No place is too distant, no care too great to bring to Frostilla the qualities that make it the soothing lotion that protects and conditions the skin.

Make these two tests and you will never be satisfied with anything less than Frostilla.

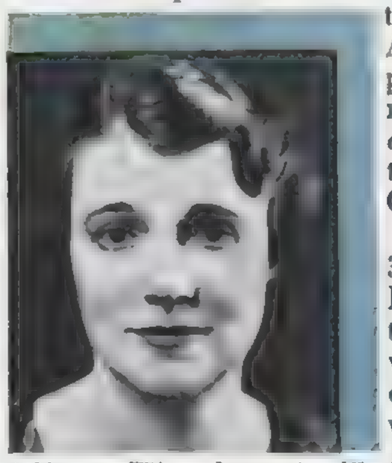
Test No. 1. Take your most expensive perfume, a bottle of Frostilla and any other lotion or cream . . . Then, after smelling your favorite perfume as a standard of fragrance, smell the other two. You will quickly discard all other lotions and creams in favor of Frostilla Fragrant Lotion. Its quality is instantly apparent.

Test No. 2. Dip a toothpick in Frostilla and another one in any other cream or lotion . . . Let them dry! Then slip your fingers along the toothpicks. You will find that Frostilla leaves no gummy or soapy residue. Frostilla does not "coat" the skin. It is a true skin conditioner.

35c, 50c and $1.00 sizes everywhere.
Travel size at better ten-cent stores.

The Frostilla bottle (35c and 50c sizes) fits most standard wall dispensers

A Gift for Frostilla's Friends . . . *What do you do with your little finger when you pick up a glass or cup?* How do you hold a cigarette? Pick up cards? Shake hands? Margery Wilson gives the authoritative answers to these and other questions in an illustrated booklet on how to use your hands correctly. Although this booklet is priced at 50c, we have arranged to present it *without charge* to Frostilla users in the United States and Canada until May 30, 1937.



Margery Wilson, International Authority on Charm and Poise

Just mail the front of a 35c, 50c or $1.00 Frostilla Fragrant Lotion carton (or two fronts from 10c sizes) with your name and address and your FREE copy will be forwarded postpaid. Address "Frostilla," 411 Gray Street, Elmira, N. Y.



FROSTILLA FRAGRANT LOTION

NOTES FOR A COLOUR FILM

(Continued from page 75) The crags level out into rolling hills, the sea beats on flat strips of sand and pebble beach, the wind blows straight from Africa, laden—to the Northerner, at least—with the essence of mystery.

And then comes the climax: the glory of Sicily and—if you will forgive my calling this juxtaposition slightly grotesque—surely the place for your best scene. I mean the Greek temples. Try to build them in Hollywood! Try to stack those fluted ruined columns with the same gigantic abandon! Try to get that warm pink stain on the golden stone, the nobility of those pillars that remained upright through centuries of earthquake, destruction, and pillage. Try, if you must, to recreate on Californian soil that triumph of the art of man over time, over violence, over heresy!

The black rooks flap from column to column, cawing; the feverish gentle fingers of the wind run through the grass between and around the stones. The temples are utterly forsaken. Beyond them, the sea, too, is forsaken, without a sail, without a sign. And yet it is not all sad. The stone is warm (like all Greek stone), it seems still alive, heedless of its mutilation. And in the comparatively unmutilated temples (like the one at Segesta), you might even be aware of contented ghosts walking between the upright noble rows, sitting on the high steps, leaning against the columns. In the North, these long-deserted temples might be tragic beyond words. But then, they would never have been built in the North.

And as for the temples at night . . . . Do you think you could possibly take them at night? If you could, you would stun the world. The moon slanting past the columns, blanching the upheaved bases, the fallen man-made boulders that look as if the hand of some furious wilful giant had knocked them down; that African wind, still warm, running through the black grass; and far at sea a bobbing, uncertain necklace of small lights—a row of fishing-boats out all night for *sardi*, or squid.

For sound again, you might run through and back of the voices of your people the distant strains of a military band playing in the chief square of the village. (There was one like that in Agrigento—my favourite, by the way, among Sicilian towns, since it has the temples and the sea and solitude *and* a good hotel, which is a rare phenomenon outside of Palermo.) You can hear this band every night at Agrigento, and drink potent Sicilian red wine, which makes you feel like a god among men—a rather Priapic god, if you know what I mean.

So, you see, you had better take that film in Sicily. And what would the story be, you say? Well—couldn't it have something to do with love?

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules:

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(3) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

what perfume has "witchcraft"?

PLOT!

Ladies of the Imperial Russian Court of 1733 conspired for power with "love philters", as perfumes were then called. Contests were waged in secret laboratories to create the most alluring scents.

A young scientist created ESSENCE IMPERIALE RUSSE, which occasioned such a furor at Court that the chemist was banished for witchcraft! But the product of his genius survived as the favorite perfume of Catherine the Great.

CATHERINE, POSSESSIVE!

Catherine, Empress of All The Russias, eager to seize any advantage for personal allure, demanded this enchanting Essence for her exclusive use. Later, it spread to privileged members of her entourage.

For 200 years the descendants of the young chemist—the Lengyel family—have held inviolate the formula of ESSENCE IMPERIALE RUSSE—"the Essence that quickened the pulse of kings."

what perfume has "dual personality"?

this



ESSENCE IMPERIALE RUSSE is incomparable. It has a many sided personality. It is both perfume and cologne. When used lightly with an atomizer it is a refreshing zephyr. Its more profuse use for evening gives it a deep exciting consequence!

FOR LADIES WHO RULE!

Women who seek the rare, the exquisite—imperially minded ladies, who today rule their empires through charm and beauty—welcome ESSENCE IMPERIALE RUSSE.

Essence Impériale Russe

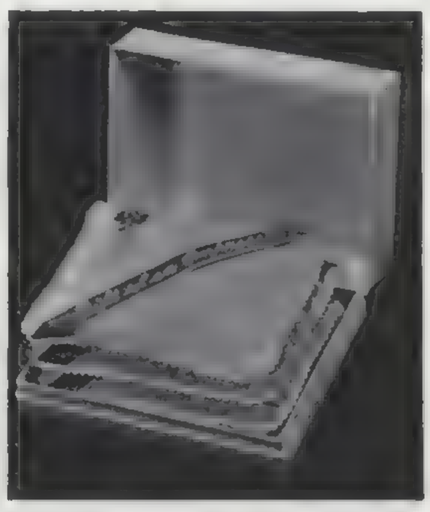
"THE ESSENCE THAT QUICKENED THE PULSE OF KINGS."

Engyel

(pronounced Len-jel)

History!

The label, historically significant, is a composite design of Catherine the Great's Coronation Robe and icons in the coronation Chapel of the Czars



LENGYEL creates this new wonder!

ESSENCE IMPERIALE RUSSE
SACHET, 3 in a box
"The Gift of an Empress"

PARFUMS LENGYEL, Ltd.
PARIS: 6 Cité Paradis

NEW YORK: 610 Fifth Avenue

LA MAISON FRANÇAISE,
Rockefeller Center

© 1936 Parfums Lengyel, Ltd.

Udall and Ballou

point with pride to distinguished examples of the trend toward gold



Green gold vanity, square rubies and diamonds. The clasp, pulled out, contains a lipstick $925

Solid bracelet with heavy links striped in red and green gold, $290; the ring adds a diamond stripe, $75

Bracelet composed of alternate twists of red and green gold $225

Golden arrow, red gold shaft, green gold feathers and tip $30

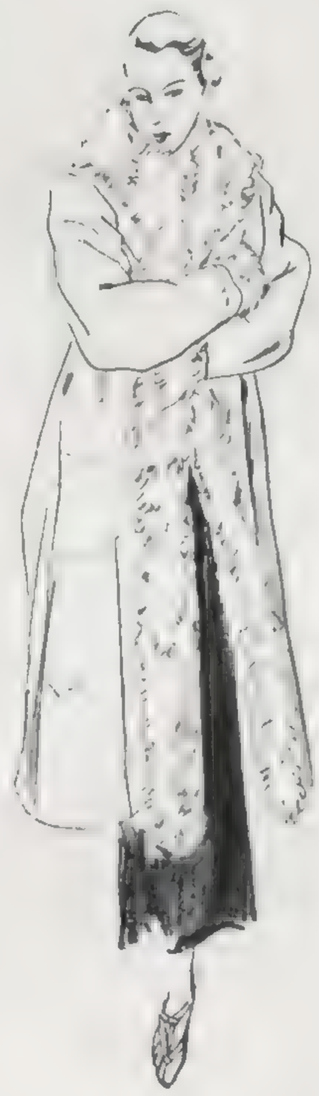
Udall and Ballou

Fifth Avenue at Fifty-Seventh Street

NEW YORK

NEWPORT PALM BEACH

SHOP-HOUND STALKS THE TOWN

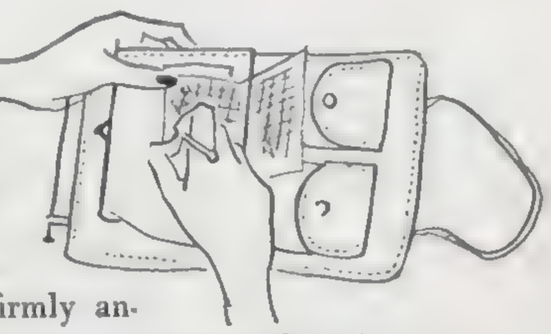


• Out in the country last week-end, I met a friend in sheep's clothing. She said it was really her country evening coat, but she liked it so much she wore it all the time. It was white and shaggy and crudely patched together and had a lovely clean smell. Shepherds in Palestine wear these coats as they watch their flocks by night. Bonwit Teller, who discovered them, has them in the original, for about $50 (sketched right).

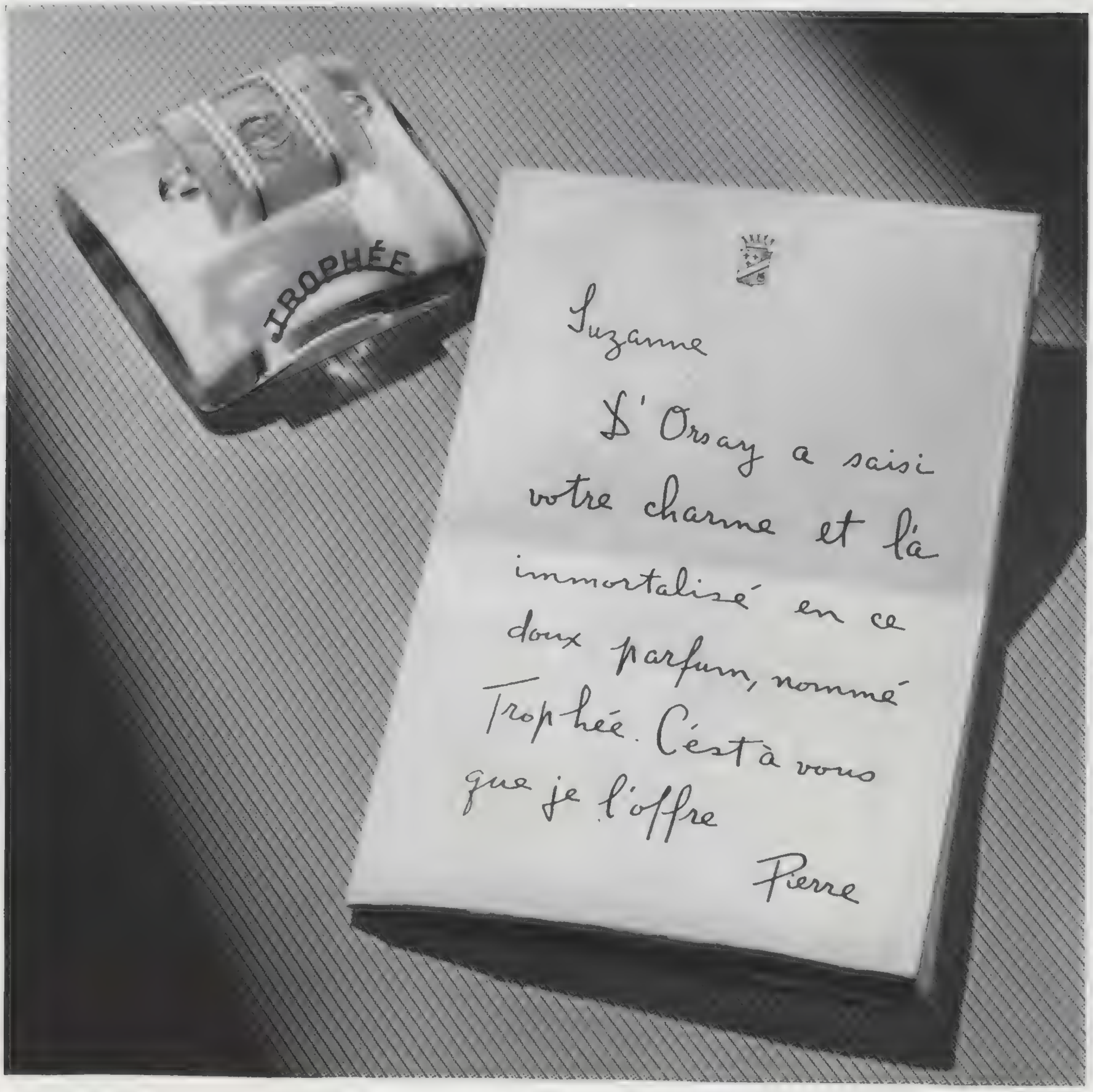


• To see what twenty centuries can do in the evolution of fur coats, go to S. Harra, 15 West Fifty-Seventh Street. Here are furs handled with the ease and assurance of cloth. Mr. Harra makes fur coats for the slender young figure, accenting the shoulders, the waist-line, the hips. He inserts a fine strip of silk to emphasize the high Empire waist-line of this Persian lamb reefer; and pin-tucks sleek kidskins. Considering the fine quality and cut of these coats, all made to your measure, the prices are reasonable enough.

• Besides stressing fitted furs, Paris has a great deal to say about bulky beaver and opossum coats. A casual little suit is very nice to wear under one of these, and good without the coat right now. Martha Levine, 501 Madison Avenue, has a collection of suits in combinations of wool and velveteen. They have black woollen skirts with velveteen jackets, or black woollen skirts and jackets with velveteen revers. The velveteen may be black or beige or royal-blue or bois-de-rose—as emphatic a contrast as you like. Miss Levine has a very strong conviction about the importance of fittings, and watches relentlessly over such details as shoulder elevations and the length of skirts. One large fitting-room is lined in mirror, so that no matter where you look, you can't escape. Martha Levine was once a designer, and likes to change fabrics and colours around. This gives her clothes an individual look.



• Having spent a large part of my young life retrieving objects for ladies at the Races, I am glad to report that Mark Cross, 655 Fifth Avenue, has a very proper betting bag. It opens and closes like a book, and everything is firmly anchored inside. There's a purse for your winnings, pockets for powder and cigarettes, a gold metal pencil, and a metal slide to hold the racing chart. The betting bag costs about $18 in pigskin; about $22 in red or green pin seal. (Continued on page 126)



Trophée

D'ORSAY

Paris · New York



THIS 10-MINUTE PLAN REALLY WORKS!

When should your complexion begin to look its age? Marie Earle says "Never!"

She makes creams so rich, so penetrating, so quickly clarifying...that a *10-minute application daily* is all the average skin requires!

You don't have to wear a gummy face overnight! You needn't fill your pores for hours with heavy preparations.

Results are thrilling. Your skin freshens instantly. Used day after day...darkening, sallowing, drying are retarded. Your radiant years are multiplied!

Just two remarkable creams (one to use over the other)...and a delicate tonic comprise Marie Earle's entire Basic Treatment! The Treatment may be had for $3.

Here is Marie Earle's Famous Basic Treatment

ESSENTIAL CREAM

Rich, honey-colored, soft as lightly whipped cream. Use to cleanse. Apply a second coat, and over it spread...

CUCUMBER EMULSION

A lotion-like cream, different from anything you've ever seen! It speeds penetration, whitens and clarifies. After 10 minutes pat on...

EAU ANTIRIDES

Every skin needs a tonic...this one never smarts, never dries. It is "aged" like fine wine for mellowness. Completes Basic Treatment.

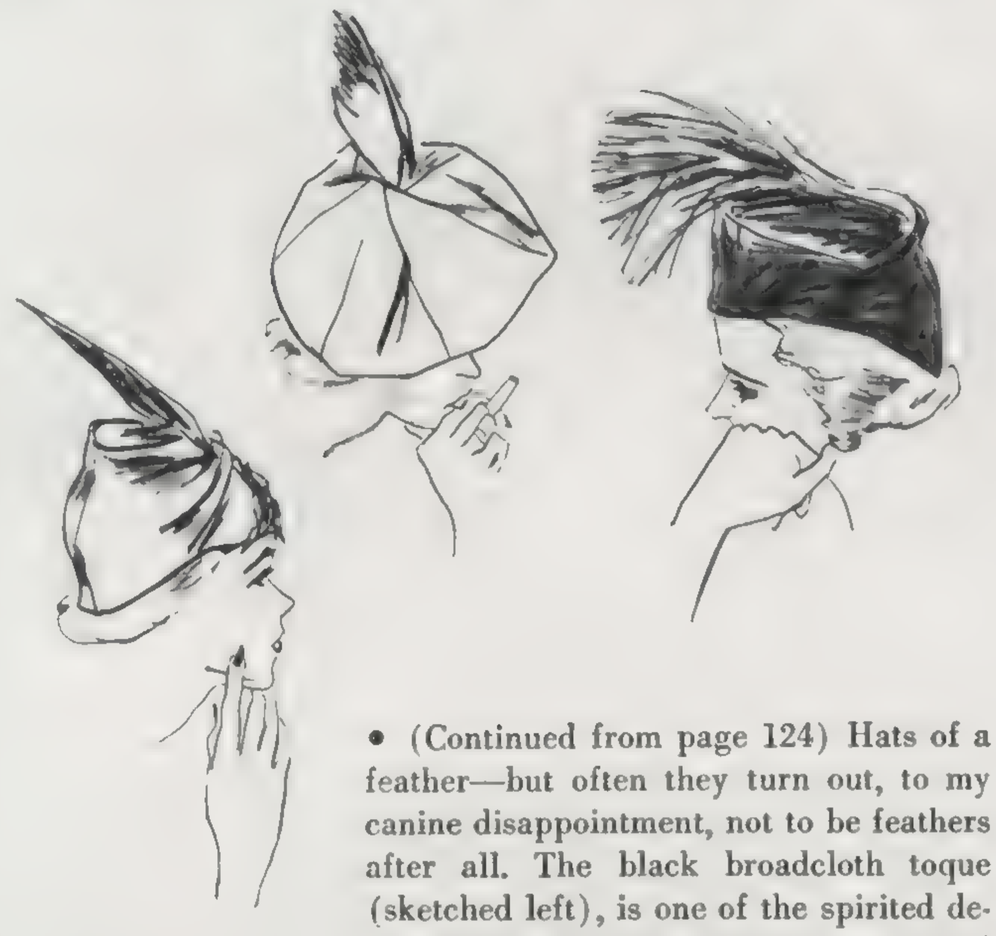
Summer freshness — in winter!

Most skins can't supply enough natural oils to combat winter's drying. Far more effective than ordinary "tissue creams" is Marie Earle's Nurimor. It is many times richer, more penetrating, more refreshing.



Marie Earle

SHOP-HOUND STALKS THE TOWN



• (Continued from page 124) Hats of a feather—but often they turn out, to my canine disappointment, not to be feathers after all. The black broadcloth toque (sketched left), is one of the spirited designs of Kenré, 558 Madison Avenue, and has bronze-kid quills. Maria Guy's Robin Hood beret (centre) is one of a great collection of exciting French imports, brought over by Janet Rose for her shop at 665 Fifth Avenue. Among the sophisticated models at Ferlé Heller's, 17 East Fifty-Seventh Street, is the black velvet cap (right), with a smart forward thrust of aigrette-type glycerinized ostrich fantasy.

• There's even a hint of ornithology in lingerie. "Dove-wing" is the caressing name for a classic new series of satin crêpes in Macy's Little Lingerie Shop. Each piece, entirely hand-made, has a brilliant hand-embroidered crest-monogram. You can have your stark modernity, and your hint of romance, too. Panties are about $6; slips about $10; and gowns, robes, and pyjamas near $20.



• Lord and Taylor is the proud possessor of Gossard's Gossamours, now made up especially for them not only in peach and white, but in black and ice-blue. New colours in new models for winter evening gowns. These foundation garments, with their wonderful control, took such a hold on both imaginations and figures of smart women, this summer, that they have no intention of relinquishing them this season, I hear.



• There is a new hand-bag, exclusive with Bergdorf Goodman, that smart ladies of my acquaintance like very much. It may change the whole Park Avenue street scene. You don't clutch it, nor does it dangle. You hold it by slipping your fingers through a strap at the top—especially convenient when you have a small dog like me on a lead. It's soft enough to tuck under your arm; wide enough to see at a glance what's going on inside, and opens up like an old-fashioned lunch-box—the kind children used to take to school. You can get it, for about $35, in calf or suède. (Continued on page 128)

Imagine the thrill of it—

on your own home screen



CINÉ-KODAK "K" is the world's most widely used home movie camera—it's so simple, yet so fine. You get clear, brilliant movies at the touch of a button. Performs beautifully for the beginner, and as your skill increases, responds to every exacting demand. Loads with full 100 feet of 16 mm. film. With *f*.1.9 lens, $112.50; including case, $125.

MAGAZINE CINÉ-KODAK loads in three seconds. You don't touch the film. It comes in a magazine. Just slip the magazine into place, close the camera cover and shoot. Effortless loading is only one of six new features in this remarkable pocket-size movie camera. With fast *f*.1.9 lens, $125; including carrying case, $137.50.

BEAUTIFUL living creatures in action—there's no sight finer in the world.

Galloping horses taking a fence—a flock of wild geese against the daybreak sky—a girl and boy happily diving—a child, a puppy, or a young wild thing at play—

Wonderful moments, these; you would like to keep a lasting record of them.

And now you can. With a movie camera you can bring all the thrill and movement of the free outdoors to your own home screen.

You can photograph changing light, tossing water, rushing clouds. You can get human beings in the very act of living; get the way they laugh, talk, move, gesture—

A movie camera gets it *all.*

Eastman's finest home movie cameras—Magazine Ciné-Kodak and Ciné-Kodak "K"—make it simple and easy for anyone to make home movies.

FULL-COLOR KODACHROME

These 16 mm. cameras give you either black-and-white or color movies. For full, vivid color—just load your camera with Kodachrome, Eastman's wonderful new color film. No fuss, no extra equipment, simple as black-and-white.

Drop in at your dealer's today—let him put both these cameras through their paces for you. He has some great reels to show you . . . Eastman Kodak Company, Rochester, N. Y.

THE TOWER OF LONDON





BRITISH WALKERS



For town, country, campus, or sports-wear, you'll need these entirely new, superbly styled British Walkers . . . to distinguish your walking and sports togs . . . to provide complete freedom, buoyancy, and distinctive smartness.

From $10.00 up

Buffalo, N. Y.
Wm. Eastwood & Son Co.
Chicago, Illinois
Marshall Field & Co.
Cleveland, Ohio
The Halle Bros. Co.
Cedar Rapids, Iowa
Bailey Boot Shop
Dallas, Texas
Volk Bros. Co.
Detroit, Michigan
The J. L. Hudson Co.
Denver, Colo.
Neusteter's
Evanston, Illinois
Marshall Field & Co.
Hartford, Conn.
Manning-Armstrong
Miami, Florida
Sam Bailey Boot Shop
Richmond, Va.
Berry-Burk & Co., Inc.
Bluefield, W. Va.
The Bootery
Oak Park, Illinois
Marshall Field & Co.
Philadelphia, Pa.
John Wanamaker
Newark, N. J.
L. Bamberger & Co.
Los Angeles, Calif.
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Minneapolis, Minn.
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Kerr's
Rochester, N. Y.
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Greenville, S. C.
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San Antonio, Texas
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The Bootery



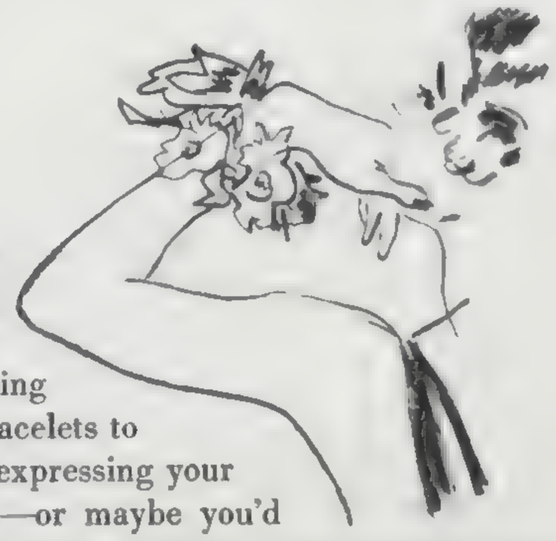
J. P. Smith Shoe Co.
CHICAGO NEW YORK
BRITISH WALKERS
MADE IN U. S. A., Reg.

SHOP-HOUND STALKS THE TOWN



• (Continued from page 126) When I track down a shirt-waist dress with a difference, that's news. There's one at the Emily Shops, now located at Fifth Avenue and Thirty-Seventh Street. It's of soft red jersey and has three new points: peaked shoulders, a nicely flared skirt, and a tiny collar that knots at the throat. It costs less than eleven dollars.

• If you've spent all your money and find gaps in your winter wardrobe, visit Viola Cohn. She takes it as a challenge to have just the thing you want, whether it's a sports suit or an evening gown with swish. She likes especially to sell you some little smart simplicity in black for less than $20, but she has plenty of things that cost more. Her shop, at 25 East Seventy-Seventh Street, is wide and spacious, and conveniently spread out on one floor.



• You say it with a flower bracelet this year. Harry Meyers, the fashion florist at 667 Madison Avenue, is amusing himself with flower charm-bracelets to tie around the wrist. A card expressing your sentiments may be enclosed—or maybe you'd better let the lady guess. Yellow spray orchids mean you think she is just about perfect. And if you sent dark red carnations and gardenias when she was wearing a wine coloured gown, she might think you just about perfect. In any case, it's a very pretty gesture, at $5 or so—and very much in the new fashion picture.

• Do you like to discover a furrier to whom you can take all your fur problems? (My own coat is a bit shaggy, just now.) A. H. Green has been making furs for the same New York families for over forty years. He knows everything about furs and will let you see your sables and minks undergoing revision in a large workroom adjoining his new shop at 535 Madison Avenue. He will make a Persian lamb coat of selected skins, to your measure, for about $375; and would probably copy your friend's new French model, or adapt it even more to your liking, if you asked him to.



• The only thing I do not like about these Viennese figurines is that there are no dogs. There are dancers and banjo-players and horses and elephants—practically everything but dogs. They are very handsome in polished wood and chrome and would strike sharp staccato notes against white walls. They come from Carole Stupell, 443 Madison Avenue, and cost from about $10 to $40. Carole Stupell's Lachenal-blue pottery china table pieces are, of course, among the most brilliant bits of modern decoration. And there are some effective new *objets d'art* in a combination of Lachenal-blue, black ceramic, and gold, for modern mantelpieces.





JASMIN • Her Corsage Invisible



FLEURETTES • Her Very Essence

Wine of the Flowers · Wine for the Senses
. . DIRECT from the Perfume Garden of the world



ENTREE DU
SALON PROVENCAL GRASSE

MOLINARD Perfumes come to America!

• Of all the perfumes grown, distilled and blended in France, only a small quantity . . . the truly perfect . . . is sealed in original flacons, fresh from the flowers. This perfume of perfection, bottled and sealed in France, comes from Molinard's famed gardens at Grasse on the French Riviera. Most other perfumes are either diluted from the concentrated essences shipped here in *estagnons* and mixed with other ingredients or are wholly blended in America.

• Fine perfumes, like fine wines, are grown. The Jasmine, Rose, Lavender and other flowers are cultivated for odeurs just as grapes are cultivated for flavor. There are many perfume growers and distillers in France. But Molinard is the only perfumer in the world who maintains his own vast gardens and who grows, harvests, distills, blends and bottles his inimitable perfume. Thus, Molinard is your symbol of perfume purity and perfection. Even as the best wines come from a few specially favored localities, so do the best perfumes come from flowers that grow in the wonderful soil of the rich, sunny fields of Grasse. Veritably, these are glorious wines of the flowers . . . glorious wines for the senses . . . captured and retained that lovely woman may give to her beauty and her charm a fourth dimension.

• More than 10,000 Americans have visited the wondrous gardens and distilleries of Molinard in Grasse where they have purchased Molinard's exquisite fragrances at his Salon Provençal. Many others have visited his magnificent Salon at 21 Rue Royale, the most distinctive in Paris. They have returned from France demanding that Molinard perfumes be made available to them in America.



Molinard Nuances of
Fragrance that Captivate

MOLINARD
PARIS • GRASSE

• In MOLINARD Perfumes are projected the original odeurs...the nuances of fragrance that captivate . . . the delicate fragrance within the odeurs . . . preserved by masters who grow and gather the blooms at the right moment. Molinard distills, blends, bottles and seals his perfume and sends it direct to you . . . a rare wine for the senses. It is exquisite! Delectable! Romance incarnate . . . . . .

• Ask for Molinard perfumes at the best stores in your city. Learn for yourself the glamour of such original odeurs as Iscles D'Or, Calendal, Fleurettes, Jasmin and Violette du Roi!

NEW YORK SALON AT 610 FIFTH AVENUE • LONDON • RIO DE JANEIRO • BUDAPEST • GENEVA • STOCKHOLM • PRAGUE • MONTREAL • CAIRO



SOUTHERN CROSSING

to—or from—

CALIFORNIA

on the famous "Big 3"

***The* CALIFORNIA, PENNSYLVANIA *and* VIRGINIA—*largest, most popular ships—fastest schedules coast to coast . . . Here's a candid cameralog of this 5600-mile fortnight's "cruise-voyage" including visits to colorful* HAVANA, *the* PANAMA CANAL, *and* MEXICO.**

★ Professor Charles Hodges is a camera enthusiast. But with or without camera, you'll find the tropical beauty of Havana, Panama and Mexico inspiring. Plenty of time ashore at all three places.



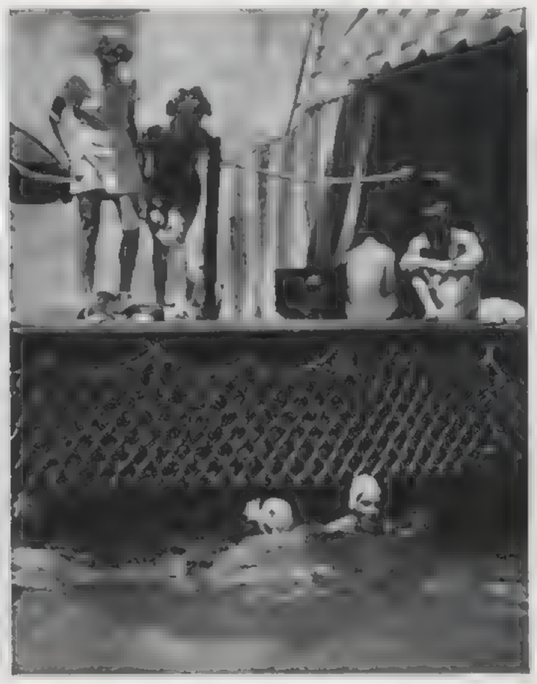
★ "Big 3" decks are broad—well shaded, yet open to plenty of sun. Here a group of interested passengers are drawn to the rail by a passing fisherman's boat.



★ Miss Pauline Mitchell makes little progress as she promenades with two of the Pennsylvania's "Kennel-Class" passengers on the breeze-swept top deck.



★ Elevators are a popular "Big 3" feature. Here we see a gay crowd gathering for dinner in one of the *air-conditioned* dining rooms. Dancing will follow.



★ Two built-in deck pools on each ship are grand for swimming, splashing or that tan all your stay-at-home friends will envy. (Kibitzers are welcome, too.)

Low "between-season" rates now in effect save you $35 to $125 on 1st-Class Tickets

VETERAN travelers who make frequent trips from coast to coast are usually the first to choose the "Big 3." For sailing smoothly over the famous Sunshine Route is travel at its peak. Vacation days of utter rest and relaxation at sea . . . exciting visits to tropical ports . . . ships specially designed for your comfort and pleasure.

Every room is an outside room with controlled ventilation. There are *air-conditioned* dining rooms, elevators, two built-in deck pools on each ship . . . everything shows careful planning for tropical service. And the "Big 3" are justly famous for their friendly hospitality, their thoughtful service and unexcelled cuisine.

"Big 3" Liners now call at Acapulco, Mexico, too

Acapulco, fascinating port of Mexico's West Coast, is now included on *both* East and Westbound voyages. On the opposite page are listed some of the "Big 3" vacation trips. By making your plans within the next few weeks, you can take advantage of the low "between-season" rates on 1st-class tickets.

Ask your travel agent for further details



★ One of the three sets of gigantic Locks through which your ship passes in the daylight transit of the Panama Canal. You can lunch on deck so that none of this fascinating experience will be missed.



★ If you're a ping-pong addict, you'll get more of a "kick" out of the game when it's played on a sunny deck. Here's Mr. E. R. Vogel wielding a skillful "bat."

★

The "Big 3"

s. s. CALIFORNIA

s. s. VIRGINIA

s. s. PENNSYLVANIA

(33,000 tons each)

Panama Pacific Line

International Mercantile Marine Co., 1 Broadway and 601 Fifth Ave., New York. Offices in principal cities.

CURSI OR CHIC

(Continued from page 82) to put elbows on the table are so universally accepted that to sit with feet primly together or hands hidden beneath the board is to make your friends uneasy. Knives and forks are awfully important when it comes to getting married, I think. You may not have the same religion, or even speak the same language, but, if you use cutlery in the same way, it indicates a similarity of upbringing, and that helps as much as laughing at the same kind of joke.

And while we are still seated at table, may I ask what's all this nonsense about not cutting up salad with a knife and fork? Chasing the slippery lettuce leaf around the plate only to have it finally escape upon the table-cloth is certainly less sensible than pinning the lettuce down with knife and fork and cutting it to a size to be eaten conveniently. I don't, however, suggest eating cherries with a knife and fork, a phenomenon I once witnessed. And why shouldn't soup-plates be tipped? There is nothing so noble as a good soup, and it should be consumed to the last delicious spoonful. If the plate is dipped slightly away from you, I can see no cause for offence, and if I were the hostess I should be pleased by the enthusiasm.

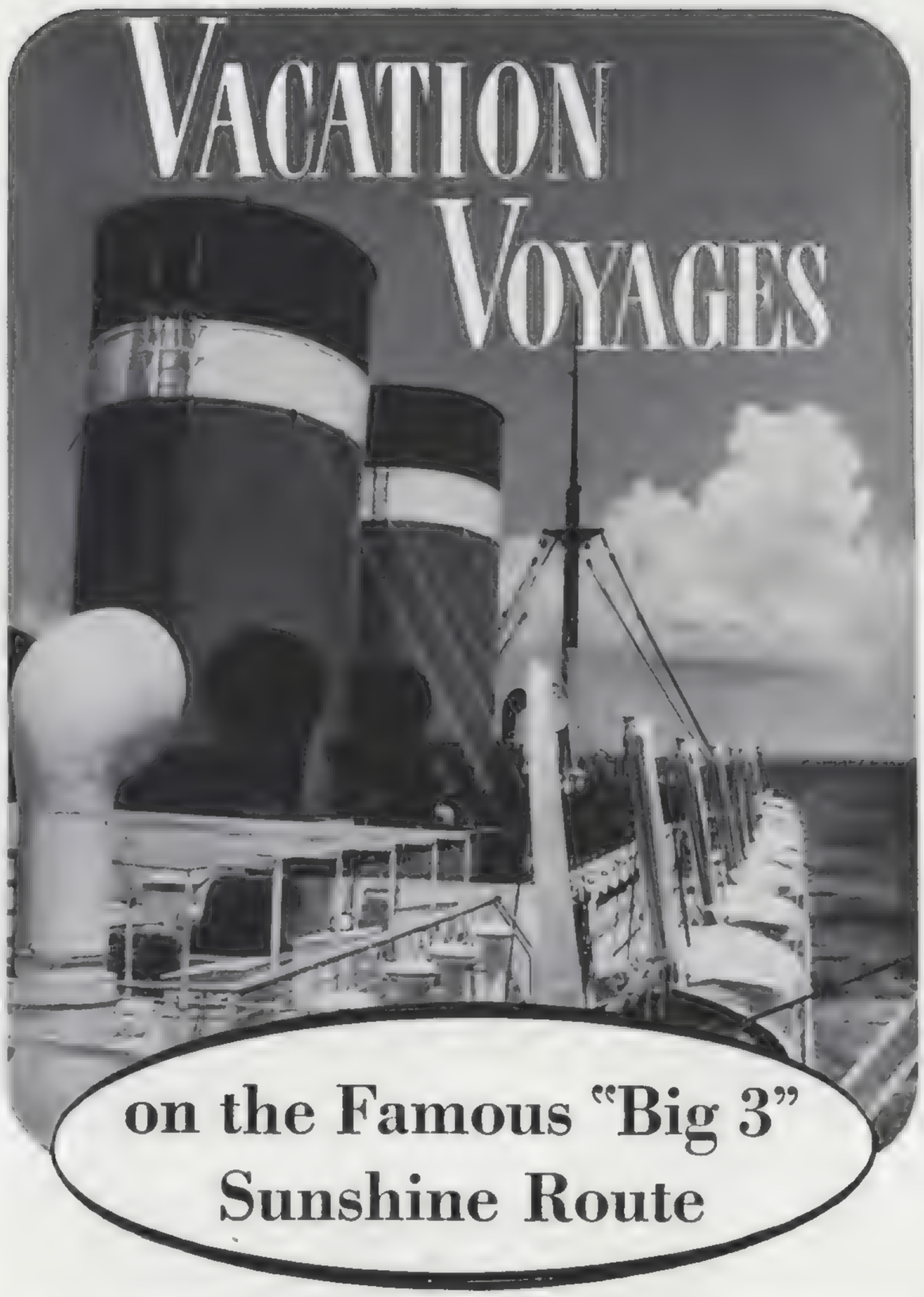
Overdressed food is as cursi as an overdressed woman. A bouquet of parsley or watercress or a hand-carved lemon add to the gastronomic picture, but slices of hard-boiled egg, strips of pimiento, or the accursed maraschino cherry will not turn bad food into good. . . . And must we talk and talk and talk about diets, and describe, in questionable detail, how we lie unfrocked to sun-bathe upon our penthouse roofs? . . .

It is so easy to be cursi in the dining-room, with all the tempting new table decorations, new linens, new china and glassware that are in the shops. But think first of your background, before you buy. Peasant china does not look well on a Sheraton table. Yachting china is not ideal for a log cabin in the mountains. Beautiful glasses cease to be beautiful when the wine is not superior. And remember always that good food—and if possible good talk—are the essentials of dining, so don't clutter up your table with knickknacks and make it look like a bargain counter.

And your living-room? Does it look like a geological survey, with its successive Ages of Décor that can be traced piece by piece: heavy angular furniture, which could do with a little slenderizing; curtains held up with Directoire bows and arrows? And is there a suggestion of the mortuary in that tall marble column in one corner? Lamps are of chromium steel, the radio Jacobean, and the Queen Anne piano has, draped over its shining surface, a velvet chasuble (worn by some priest long deceased) anchored there by the framed photograph of your only titled acquaintance. . . . And, oh yes—there's that rash of little tables miscalled "occasional."

Oh dear, now you're going to say: "Dare we only have a room completely 'in the period'?" That, I fear, is as cursi as too many periods. Certain periods do combine charmingly, and some of the most agreeable rooms I have ever sat in have been those of no period at all—they were agreeable because they were genuinely and happily lived in.

As we sit in the living-room before the gentlemen join the ladies (why is it we fear these days to use that lovely word "lady"?), I marvel again at the paucity of words in the average vocabulary. And those words, few though they are, and repeated over and over, are often cursi. A gown may have elegance, but it can not be called elegant. Taste may have refinement, but don't call some one *ree*-fined. Current slang and even a dash of profanity are all right, but you must sense when and where to use them. Keep away from technical terms unless you are sure of your subject. And here the radio is an invaluable teacher. In one day, you can hear so many *mispronounced* musical, art, and dressmaking terms, in voices of such artificiality and "nice-Nellyism" that you fly to the (Continued on page 132)



between NEW YORK and CALIFORNIA

(or California and New York)

. . . or trips to HAVANA, PANAMA and MEXICO

Coast to Coast, 1st Class from $190 (from $225 at certain seasons). **Tourist Cabin from $125.** All rooms are *outside* rooms. 25% reduction on round trip now in effect. Sailings fortnightly throughout the year.

Circle Tours to California or Mexico, one way by sea, one way rail or air. Home-town to home-town combination rates. Wide choice of overland routes and stopovers.

9-Day Havana All-Expense Tour from New York, from $140 for everything aboard ship; room, bath and meals for 3 days in Havana and sightseeing.

16-17 Day All-Expense Cruises to the Caribbean, Panama and South America. Sailings all year round. Special folder on request giving full details and itineraries.

3 Weeks' Panama Vacation from San Francisco (or Los Angeles). Rates include all expenses ashore and afloat. Sightseeing 4½ days at Canal, and a stop at Mexico.

See your travel agent for further details

The "Big 3"

S. S. CALIFORNIA S. S. VIRGINIA
S. S. PENNSYLVANIA
(33,000 tons each)



Panama Pacific Line

International Mercantile Marine Company, 1 Broadway and 601 Fifth Ave., New York. Offices in principal cities.



Perhaps the surest route to autumn chic is via one of Marinette's "Sunday Night Knits." Ultra-smart in every detail —this particular empire model has our nomination for those afternoon tea events that demand a triumphant formal knit. From "A Fabric Created of Crown Rayon . . It's Tested."

Marinette

THE ARISTOCRAT OF KNITTED WEAR

MARINETTE • WISCONSIN

FURNISHED TO CANADA BY THE KNIT-TO-FIT MANUFACTURING COMPANY • MONTREAL

CURSI OR CHIC

(Continued from page 131) dictionary to see if it is possible that you have been wrong all these years, or that you ought to visit an ear specialist.

And what have you named your house in the country? In doing that you can be woefully cursi, as well as whimsy-whamsy. Mr. Alexander Woollcott may fittingly call his flat on a Dead End street by the river, "Wits End," and a shingle house on a lonely ocean bluff may be called "Outward Bound," but if yours is a small place within shouting distance of your neighbour, do not call it "El Estancia," which connotes vast acreage and is feminine gender anyway. And go easy with the Guest-Book. It flatters a few, but embarrasses most of us.

Yes, I really think cursi can be described as too much of a muchness. And because I found my new word in Mexico, there is point to my quoting some Aztec words on the subject, which are as valuable to-day as they were four hundred years ago. . . . When a daughter had "ceased to run and tumble on the ground, and had begun to exercise her reason," her elders spoke thus:

"Do not adorn yourself profusely with overelaborate things, because this is a sign of little sense. Neither must your garments be very poor, dirty, or torn, because these are signs of people who are laughable. When you speak, do not do so very fast and breathlessly, but little by little, and in measure. Do not raise your voice, nor speak too low, but with medium sound. Do not move much when you speak, nor when you greet, and do not speak through your nose. When you walk, do not go too fast nor too slow, for it is a sign of pride and pomp to go too slow, and too fast suggests disquiet and little surety. When it is necessary to jump over a puddle, do so in such a manner that you seem not heavy, clumsy, or overlight. On the street do not carry your head hanging, nor yet must you raise it too high. That is a sign of bad breeding. You will go straight, with your head slightly inclined."

DESIGNS FOR DRESSMAKING



These will take you well into winter, and you'll see how right they are if you turn back to pages 112 and 113. The coats are furred, the dresses have the newest lines. Designed for sizes: S-3926, 463, 12 to 20, 30 to 40; S-3928, 458, 12 to 20, 30 to 42; 7508, S-3927, 12 to 20, 30 to 38

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 161.



Why Trouble with Sedatives?

WHAT YOU REALLY NEED IS THE RIGHT KIND OF MATTRESS

ROLL OVER. Roll back. Turn your pillow... and look at the clock again. Do you give up finally and "take something" to make yourself sleep? Or do you just thresh around and suffer?

The worst of it is, it gets harder and harder for you to get to sleep *naturally*. It is a startling fact that the use of artificial aids for inducing sleep has more than doubled in the last two years!

A commonly overlooked cause of wakefulness

Why can't you relax and just "drop off" to sleep? Is it nerves? Worry? Something you ate or drank? —*Most people never stop to think that it is actually impossible to get first-class sleep on a second-class mattress!*

The mattress of inferior construction does not adjust itself to your body. Tired muscles are kept tense trying to find a comfortable position on a mattress that is too soft, or too hard, or lumpy. Complete relaxation is impossible. It is easy to understand why so many people need sleeping aids!

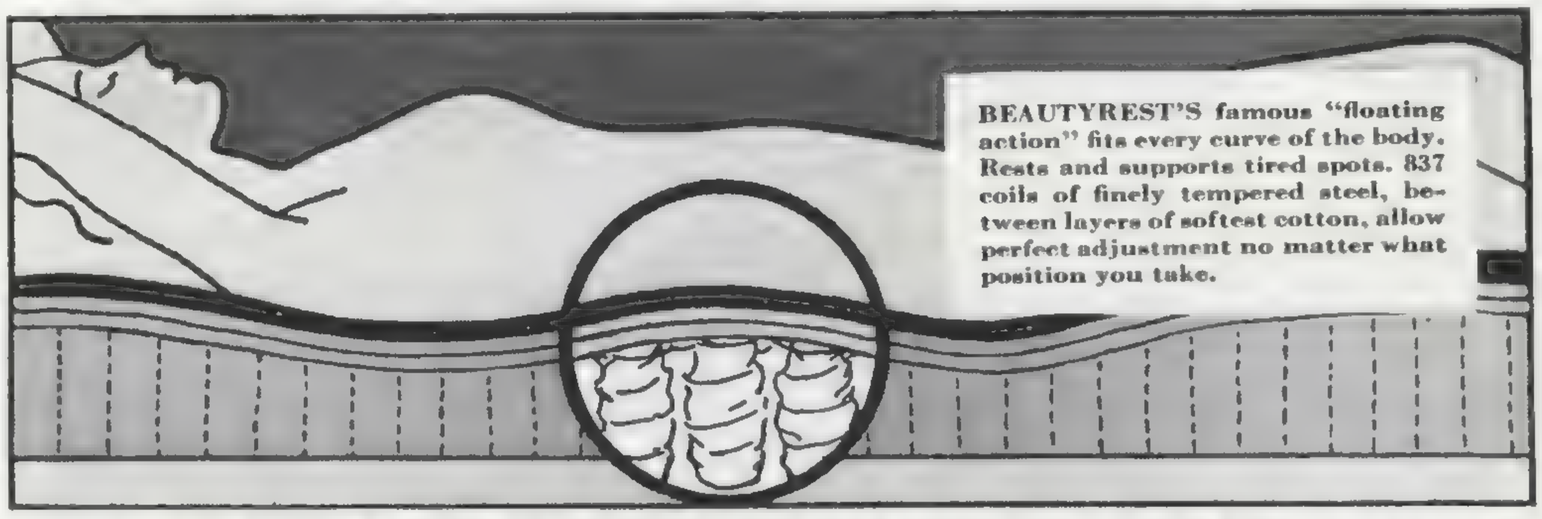
Yet a condition that requires sleeping aids is not normal. You shouldn't have to be *put* to sleep. All you need for natural slumber is a mattress scientifically designed to *let* you sleep.

The Simmons Beautyrest Mattress is scientifically built for natural, normal sleep. Its "floating-action" springs fit every curve, every position of the body.

On a Beautyrest you are asleep before you know it! The 837 specially constructed coils in the Beautyrest adjust themselves perfectly to your weight at the point of contact. They literally "float" your body—remove all strain as you assume the 20-45 different positions a sleeper takes.

Anyone can enjoy this natural, night-long sleep. You can buy a Beautyrest for only 2¼¢ a day! At leading furniture or department stores. Simmons Company, 222 North Bank Drive, Chicago. New York, San Francisco, Atlanta, Los Angeles, Dallas, Seattle, Kansas City.

• The famous Beautyrest construction is obtainable also in a hair mattress, $59.50. Other Simmons products are the Deepsleep and Slumber King mattresses, the Ace and other springs.



THE BEST PRESCRIPTION FOR A GOOD NIGHT'S SLEEP

SIMMONS *Beautyrest*

WORLD'S LARGEST MAKERS OF BEDS, SPRINGS, MATTRESSES, STUDIO COUCHES, METAL FURNITURE



DIMCUT ..... Eight-Day Key-Wound Time $9.95

Announcing

FASHION FIRSTS . . . ON TIME

Here they are—The Clocks That Made Good! Critical eyes rejected many. Critical eyes selected these seven . . . for their youth, their sparkle, their good taste. Today they make their debut in local jewelry and department stores. Prices start at $4.95. Some are electric—self-starting, noiseless. Others are key-wound with the famed Seth-Thomas eight-day movement. For grace and charm in tellers of time, see these fashion firsts. Seth Thomas Clock Company, Thomaston, Conn. *Makers of fine clocks for more than a century.*



ANITA ..... Eight-Day Key-Wound Time $4.95



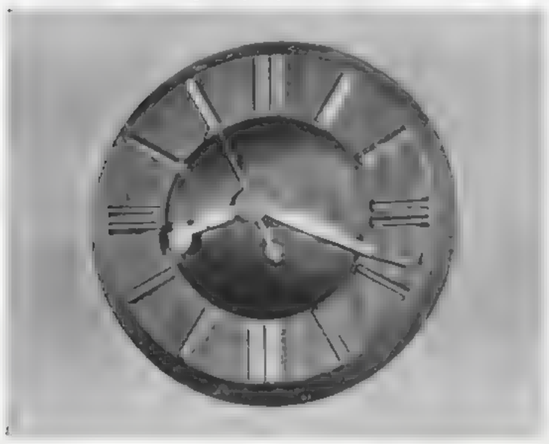
CHEVRON .... Electric or Key-Wound Time $12.45



LINNET ..... Self-Starting Electric Time $10.95
SHAMROCK ... Eight-Day Key-Wound Time $10.95



BEVERLY ..... Self-Starting Electric Time $6.95
BELMONT ..... Eight-Day Key-Wound Time $6.95



PLAZA ..... Self-Starting Electric Time $30.00



SHIPMATES ... Eight-Day Ship's Bell Strike and Barometer $125.00

SETH THOMAS *Clocks*

KEY-WOUND ELECTRIC



CLEARING-HOUSE FOR THE LOOT OF THE SOUTHWEST

SANTA FÉ STAKES A NEW CLAIM

ONE autumn, in Taos, New Mexico, Dr. Gertrude Light—famed, among other things, for her willingness to arise at midnight and drive her faithful car miles over a gnarled mountain road to deliver a child—decided to take a rest. So she started on a trip into the Navaho country. That was several years ago, when the ardours and exigencies of such a casual junket were considerable—enough, in fact, to distress, if not deter, the stoutest hearts. Dr. Light managed, somehow, to make her way over that austere land, finding time to think of gifts for her friends at home. Among these were several sheep pelts, bought from a Navaho herdsman in heaven knows what lovely, lonely spot.

Upon her return, she presented the pelts to Edith Powers Nash, then the wife of Willard Nash, one of the first artists to settle in Santa Fé. Fortunately, Edith Nash was also an artist, an imaginative, creative young woman who was not baffled or bemused by the Doctor's present. To her, sheepskins, even in their raw state, meant a warm coat to be worn when the snow on the Sangre de Cristo range chilled the winds that blew down the Camino del Monte Sol.

There was just enough capital in the Nash exchequer to send the skins away to be dressed. Even if there had been more, it is doubtful if there was, at that time, a tailor in the entire state of New Mexico who could have successfully made a coat to please Mrs. Nash. So she made it herself, using saddle thread, cutting it according to a careful pattern, and holding the thick skins together with a baseball stitch. She turned the fur inside-out for warmth, as well as æsthetic reasons, used handsome old Navaho silver buttons, and had the coat ready for the oncoming winter.

It was so much admired that more pelts were garnered, cured, cut, and stitched. Mrs. Nash discovered, by the trial-and-error method, the best places in the East to have her pelts treated. Some she had finished in the natural colour, some dyed black, some dark brown, grey, mottled, or rosy tan. She designed long coats and short coats, slender fitted coats and loose swagger coats. And on them all she used the baseball stitching, the saddle thread, and the Navaho silver buttons. She also discovered pragmatically that her coats stood up under the wear and tear of the desert country. (Incidentally, one of Mrs. Nash's sheepskin coats is shown on page 92.)

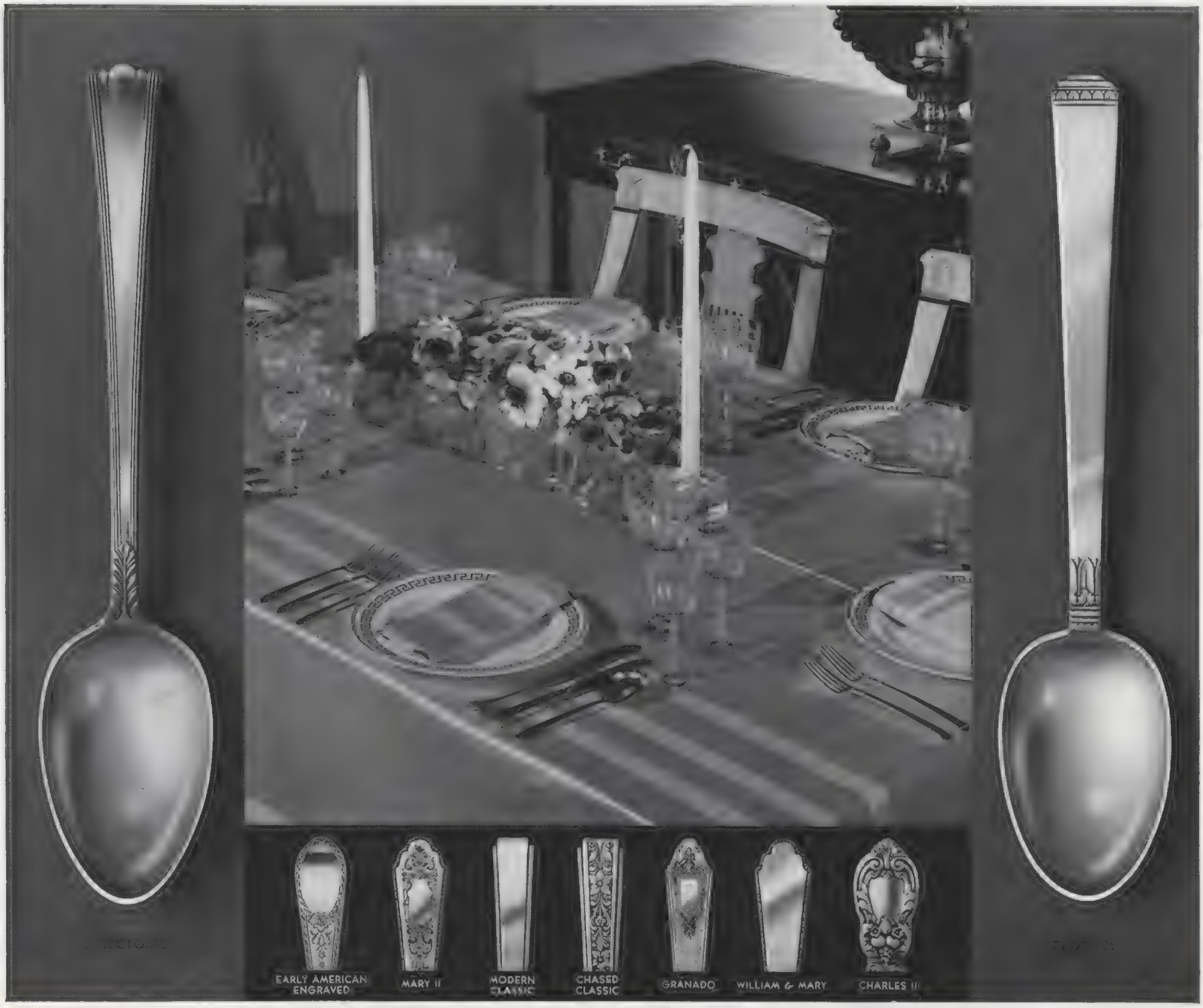
And now for a few historical facts—noted only to establish Santa Fé's right to claim, as an American town, a unique background of real glamour and authentic atmosphere; and to explain why, logically enough, the clothes designing that is being done there is bound to tie directly into the American scene. Santa Fé once belonged to the Pueblo Indians, until the Conquistadors took it from them. Later on, the American pioneers ousted the Spaniards with (Continued on page 136)

For the More Discerning Woman

It is to the more discerning woman, perhaps that "TREASURE" Solid Silver appeals. Her quick sense of the niceties of table appointments extends to a very real understanding of the why and wherefore of design in silver. For "TREASURE" silver not only stands apart because of its superb craftsmanship and masterly designing, but because it is *correctly styled.* No matter how exacting is her taste in selecting her dining room appointments, among "TREASURE" designs will be found the perfect pattern to complete her decorative ensemble. If the dining room is designed in the Regency style—so much in favor today—there is the REGENCY; or DIRECTOIRE would be equally charming. For the Colonial dining room there is the EARLY AMERICAN STYLE...for an early English setting the WILLIAM AND MARY or MARY II patterns...for the Spanish style home GRANADO ...and if done in the Modern manner nothing could be more fitting than the MODERN CLASSIC. Whichever "TREASURE" pattern is chosen there is a genuine satisfaction in knowing that it is an authentic interpretation of a well-founded style—beautiful and correct—now and forever. And, when additional matching pieces are wanted, they will be available—this, too, is vitally important. Before you make a decision about anything as permanent as Sterling tableware, please see the useful information contained in "The Modern Way to Choose Your Silver." It gives pictures and prices of all "TREASURE" patterns. We shall send you a copy without any obligation on your part. Address Lunt Silversmiths, Dept. A-32, Greenfield, Mass.

Lunt Silversmiths STERLING 925/1000 FINE *"Treasure" Solid Silver*

A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER TWO HUNDRED YEARS—MAKERS OF STERLING TABLEWARE EXCLUSIVELY







Ferdinand Magellan

Twenty-seven years after Columbus failed, Magellan sailed with 5 ships to circumnavigate the globe. After a year and a half entered the Pacific, sailed for 98 days without finding habitable land. Slain in Philippines. One ship only returned to Spain. But for 4 centuries, Magellan's was the way 'round for all ships.

Today Magellan would say:

"My Lords and Ladies, let naught interfere with taking the RELIANCE World Cruise of Jan. 10, 1937 from New York. Don't tell me you can't get away. You never had the Court of Charles V around your neck.

"You cruise over the gentle Eastward route, set like a diadem with glorious ports. I sailed the scorching, freezing South-West, away from habitable land for 98 days at a stretch. But you have never more than 8 days between ports.

"Salt pork and mouldy biscuits for me. For you, a better cuisine than any court ever knew. Danger ashore for me, but your shore trips are gala events, every detail arranged in advance. But mine was the first world cruise. Yours is the twentieth by Hamburg-American Line-North German Lloyd—world navigators. How I wish I could join you."

37 ports in 29 lands

World Cruise

ON THE IDEAL

Reliance

for 136 days at $1900 upwards

Literature, Reservations, Your Local Travel Agent, or

Hamburg-American Line
North German Lloyd

57 Broadway, New York, N. Y.

OFFICES-AGENCIES IN ALL PRINCIPAL CITIES

SANTA FÉ STAKES A NEW CLAIM

(Continued from page 134) periodic outbursts of violence. Half a century after that, the creative vanguard, those sturdy flowers of civilization—the artists, writers, poets, and philosophers—moved in upon the dusty, tawny little place and took possession without firing a shot. From this historic past, Edith Nash and Alice Evans, two of the most gifted, style-conscious young women who are designing in the Southwest, have drawn their ideas for fashions that have actually influenced the current trend.

For instance, there are the bandannas (and what a past they have!). The pioneers wore them, the cow-punchers wore them, the Indians traded their beads and pots for them. Edith Nash made a shirt out of them—and a new fashion was born. Then Alice Evans, who is a daughter of the painter, William Penhallow Henderson, and the poetess, Alice Corbin Henderson, decided—quite independently of Oscar Wilde, who had expressed the same idea years before—that cowboys were the only well-dressed Americans. The cowboys Miss Evans saw around Santa Fé were the real McCoy. These Southwestern cattlemen wore, generally, blue denim "Levis" and blue denim jumpers. Alice appreciated the fact that denim, with its closely woven surface, was a good fabric for the desert, because it shed sand and dust. The lowly stuff tailored well, washed well, and faded into a soft, universally becoming blue. So the first famous denim suit was made. The coat was cut on the simple, traditional lines of the cowboy's jumper. Alice Evans, too, used the sturdy, good-looking Navaho silver buttons. This year, several New York shops devoted windows to denim suits—so credit Santa Fé here and now for the inspiration of another American fashion.

Five years ago, the McCrossin family, artists all, set up a loom in a little adobe house on Canyon Road in Santa Fé, and on it they wove, by hand, beautiful fabrics for an unappreciative world and a non-existent market. Then Mr. McCrossin caught an inspiration out of the turquoise sky and cut up some of his soft, colourful woollens into ties. Well, hand-woven woollen ties are becoming increasingly popular, and another triumph must be checked up to the Southwest's growing score.

Espadrilles came to us from the Basque country. Out in New Mexico, years before their advent (Continued on page 138)

ENSEMBLE FROM THE NATIVE MARKET



PAUL HANSEN

RAWHIDE GOES INTO FURNITURE

ONLY AN EXPERT

WITH A MAGNIFYING GLASS COULD DETECT

That the Color of Your Cheeks wasn't NATURAL Color, this New Way – the Rage of All France !

YOU MAKE UP, TOO, ONLY ONCE A DAY...YET ARE PERFECTLY MADE UP ALL DAY LONG!

IN PARIS women have found a new way in make-up. A cheek rouge that stays just the way you put it on all day long; no matter *what* you do.

You apply it in the morning, under the familiar lights of your own dressing table, where you can see that it's on properly, evenly—and in just the right tone to bring out your best points. And it stays that way all day long. Walk, dance, go in a pool—do anything you like—yet your cheeks are divinely perfect without a further thought!

WHAT IT IS

It's an exquisite *cream rouge*, called Angelus Rouge Incarnat, that comes in subtle natural colors to blend with every complexion, eye-color and hair. Colors that bring new allure to blond, brunette or titian.

Being a *cream* rouge, it blends natural color directly *into* the skin—not merely on the surface. With this new way your make-up is so natural that only an expert with a magnifying glass could detect that you used rouge to give color to your cheeks.

THE SMART WOMAN'S CHOICE

Smart women everywhere are choosing this natural colorful make-up. Try it today. See how it gives your face a new and charming sophistication. How it brings compliments and the assuring satisfaction that you look your best.

You can use it on both your lips and cheeks, and thus gain perfect color harmony in your make-up. Or, if you prefer, you can buy the Louis Philippe Angelus Lipstick in matching colors. At all drug and department stores.

Angelus Rouge Incarnat in the little Red Box and Louis Philippe Angelus Lipstick

POPPY..... PANDORA
SUN ORANGE... LIGHT
FRAMBOISE... MEDIUM

Try the Newest Smartest Shade

CORONATION RED

that gives a subtly sophisticated tone to lips and cheeks. It speaks the language of exciting days and glamorous nights.





9 A.M.

You apply it before your own mirror —and get a perfect and even color!



5 P.M.

It's still perfect—just as it was a minute after you applied it! Ends constant making up in uneven light during the day!

So many millions can't be wrong!



Above: RONSON PENCILITER *It lites! It rites!*

Left: RONSON *Lighter-Cigarette Case Combination with Vanity*



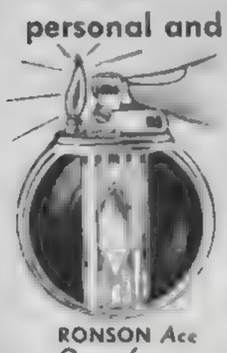
RONSON *Watch Lighter (Pocket Model)*

RONSON *Lighter-Cigarette Case Combination*

Have you, too, been noticing how many smart smokers are using RONSONS?

Through the years, RONSON owners have passed their enthusiasm along so effectively, that today, there are veritably millions of RONSONS in active use.

The sure, simple, one finger—one motion action, the exquisite styling, the superb craftsmanship, the enduring service, are just a few reasons why so many millions of RONSONS are being chosen for personal and gift use.



RONSON *Ace One of many pocket models*

Carry a **RONSON** *yourself. Select them for gift occasions. Every model is a handsome personal accessory, abreast of smart style trends,—real jewelry, built for years of service.*

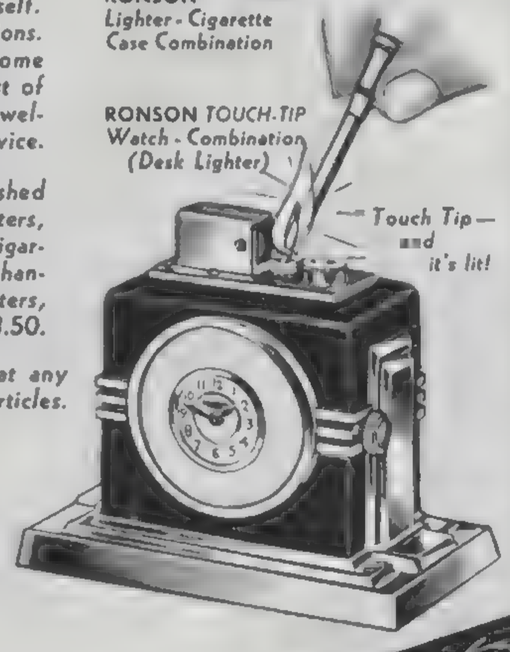
Choose from a distinguished collection of Pocket Lighters, Lighters combined with Cigarette Cases, Vanities, mechanical Pencils, Table Lighters, etc. Prices begin at $3.50.

See them at your jeweler or at any store selling fine smokers' articles.



RONSON *Vee Lighter swings fanwise out of case*

RONSON *TOUCH-TIP Watch-Combination (Desk Lighter)*



Free

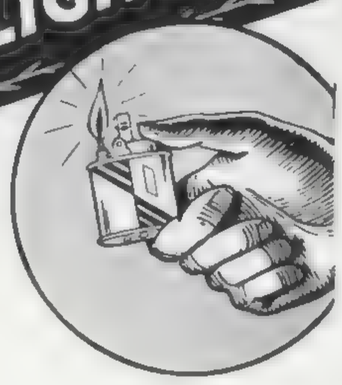
Illustrated Catalog of *"What's New in* RONSON*" Send for it giving dealer's name*

ART METAL WORKS, Inc., 16 Aronson Sq., Newark, N. J.
Canada: DOMINION ART METAL WORKS Ltd., Toronto, Ont.
England: RONSON PRODUCTS Ltd., London, W. C. 2
Australia: W. G. WATSON & CO., Ltd. Sydney

Smart to Give - Smart to Own

RONSON

WORLD'S GREATEST LIGHTER



FLIP— *it's lit!*
RELEASE— *it's out!*
One Finger—One Motion

SANTA FÉ STAKES A NEW CLAIM



A VIEW OF "TODAS CASA"

(Continued from page 136) on our shores, Witter Bynner was working in his garden, his feet comfortably shod in a pair of huarachos, the native Mexican sandal. Mr. Bynner might be somewhat startled to have himself set down as an arbiter of style, but, in no time at all, the artists on the Camino, the writers along the Acequia Madre (Mother Ditch, if you care for a literal translation), and the sculptors in the hills were all, male and female alike, wearing huarachos. Martin Gardesky's, whose Capital Pharmacy gives La Fonda its only competition as a fashionable rendezvous, has one of the best collections in the States of these comfortable things. You will find them in all sizes, all patterns, piled up at the back of the store. You will also find them in many New York shoe shops, quietly invading the espadrille's territory, and being urged upon you as a fireside comfort.

Santo Domingo, a pueblo forty miles west of Santa Fé, has also contributed some comfortable and interesting footwear to the latter-day American's wardrobe. The Domingo moccasins (some of them are shown on this page) are made of calfskin with soles of cowhide. The calfskin is dyed an indescribably attractive red that is the colour of the clay from which the pueblo is built. The moccasins cover the foot well above the ankles and are fastened with the same ubiquitous Navaho silver buttons.

Navaho jewellery, old or new, must be included in any record of the Southwest's addition to the decorative arts of our land, but a little of it goes a long way on the average American. Too much of it clanks and rattles with a dismal, pseudo-barbaric refrain. Then, too, there are the Chimayo rugs made in the Mexican Market. They are as soft of texture, as good in design, and as true in colour—except for the rare blue that has not been reproduced yet and may be lost for all (Continued on page 147)



PAUL HANSEN

SILVER-BUTTONED DOMINGO MOCCASINS



L'ARDENTE NUIT *(The Ardent Night)*

CORDAY'S MOST PRECIOUS PERFUME $38.50 THE BOTTLE • SMALLER SIZE $18.50 • L'ARDENTE NUIT NOW AVAILABLE IN *POUDRE POUR APRÈS LE BAIN* IN A ROYAL RED LEATHER BOX $3.50

CORDAY

15 RUE DE LA PAIX *Paris*

FROM THE ATELIERS OF TOUJOURS MOI • ORCHIDÉE BLEUE • VOYAGE À PARIS • GARDÉNIA • QUAND?

FLORSHEIM
SHOES FOR WOMEN





Style
without sacrificing
Comfort
–thanks to the concealed
FEETURE ARCH!*

Those smart women who want tailored, daytime shoes should turn to Florsheims—for that's where Florsheim excels. Backed by a fifty-year experience, Florsheim Shoes for Women give comfort that's amazing without any sacrifice of beauty or style—thanks to the concealed Feeture Arch that flexes with your foot when you walk yet gives rigid support when you stand. Wear shoes fashioned by the world's largest maker of fine footwear if you would combine super-comfort with style—with quality—with wear. Write for name of nearest dealer and Style Brochure. *Illustrated above*, The NAVAHO; W-320 *in black suede;* W-321 *in brown.*

$9.50 and $10.50

The Florsheim Shoe Company · Manufacturers · Chicago

SANTA FÉ HIDE-OUT



PAUL HANSEN

Lynn Riggs, the playwright, back from Hollywood, hides away in his Santa Fé adobe house

(Continued from page 89) for distance. You go to your local merchant in search of a serape of a particular weave or colour, or perhaps only in search of a goat cheese, and you will probably be told that the salesman's uncle has just what you want—and that he lives in a remote village in the mountains, fifty miles away.

Never mind, you actually go there on the following Sunday, and you come back not only with your cheese or blanket, but with a glowing tale of adventure. ("There was a cloudburst, and the arroyo was running at least three feet deep across the road. We had to wait for hours; but, my dear, it was the *sweetest* little native village—and scarcely any one has ever been there!")

Or you are invited to a musicale, or to lunch, or perhaps only to a cocktail party; and you find, to your horror, that your thoughtful, but casual hostess is Mabel Dodge Luhan, who lives in a village of her own building, seventy-five miles away, beyond Taos; or perhaps she is Marie Garland Fiske, whose country place is on the shores of the Rio Grande, a mere thirty-five miles across the desert, and over only a few minor mountains; or Florence Davey McCormick, who lives near Nambe, twenty miles from town on the Pojuaque River.

And the people here, like their houses and their insane distances, are also quite mad and quite mixed up. The smart social set, moved piecemeal from Eastern centres (to get away from it all, to be a little smarter here than there, or for its health), assumes that it is the top social layer, laboriously stages an annual Horse and Dog Show, breeds fine animals of the kind that are currently most fashionable, gives elegant garden-parties in patios that are likely to be more Philadelphia or Westchester suburban than otherwise, dances and entertains at dinner in La Fonda—but nine chances out of ten their servants are their next-door neighbours and call their employers, cosily, by their first names.

Of course, the aristocracy among the Spanish people of the town consider themselves much the finest top-layer, and they are certainly the First Families of New Mexico; but, after all these hundreds of years, the Gallegos (Continued on page 141)



Lynn Riggs again, surrounded by Mr. and Mrs. Russell Cowles (left) and Mrs. Gina Knee

SANTA FÉ HIDE-OUT

(Continued from page 140) who is a wealthy sheep-rancher, the Gallegos who is Secretary of State, and the Gallegos who works in the corner soda-fountain or in the barber shop, are probably all first, second, or third cousins, if not brothers.

The artists and writers, although they have won for the town the unpleasant name of "The Greenwich Village of the West," are nevertheless the most cosmopolitan and are probably, as a group, the most interesting to outsiders; and they certainly have the most fun.

You will find the more successful or the handsome-though-poor ones at the smart tea-parties, and the scornful young poets, the more determinedly "modern" painters, and the "proletarian" artists and writers renting a plumbingless mud house at ten dollars a month, with a yellow rosebush beside the well or plum-trees along the irrigation ditch, while the fashionable portrait-painter, the writer of best-sellers, or the bluestocking may have the house next door, which has three bathrooms and a Spanish garden, and rents for two hundred dollars.

Witter Bynner is just as apt to have one of his Indian pals from Santo Domingo and a group of itinerant musicians from Old Mexico at his house, as he is to have Lady Quickelthorpe from London or Mrs. Cabot-Lowell of Boston. Playwright Lynn Riggs, only the other day, on the terrace of his mud hide-out-from-Hollywood, gave a cocktail party, and among the guests were: a Chicago banker's son who writes novels that are always published in England before they are in America; a Mexican boy who is an instructor on the guitar at a local CCC camp; a lovely young woman, recently from Long Island, now a painter, who busily hauls cement every day to help her camera-toting husband build their new house; a shopkeeper or two; the mother and sister of the youngest bank-director in the United States—and three or four poets and painters sort of thrown in.

Chummy, that's the word for Santa Fé social life! Recently, a lady from Boston, who was here for a season, sent flowers to Mrs. Chapman, wife of the new curator of the Laboratory of Anthropology. She was much amused, when her monthly statement came from Boyle's Florist Shop, to find the item listed: "Flowers for Kate, $3."

THE READER WRITES

THE following excerpt from a letter sent to us by one of our readers makes this business of editing and publishing a fashion magazine seem very worthwhile.

Dear Vogue:

. . . . I am a novelist, and I work at my desk five hours a day, six days in the week. After that, the mere thought of letter-writing makes me feel slightly ill. However, now that I am on vacation, I am taking a sort of busman's holiday catching up with my correspondence.

Often I talk to groups of writers, often after the talk I am asked: "How do you keep the atmosphere and settings of your stories so absolutely up to the minute?"

To which I reply: "I subscribe to all the Condé Nast publications and read them from cover to cover. After that, how can I help being what you call up to the minute?"

I receive innumerable fan letters. This is the first I have written. I hope it is convincing and that I have made you realize my admiration—affection is a better word—for Vogue and the other members of the Condé Nast family. I felt bereft when Vanity Fair passed on to that limbo from which, alas, so few magazines return.

Sincerely yours,

E. L.

BARBARA BATES

NEW *pliant* LIQUID POLISH



NOT a rigid coat of lacquer to dry out the nails or to crack and split like this . . .

BUT a clear plastic *polish to give you sparkling finger tips of youthful beauty.*

IT GIVES AS YOUR NAIL GROWS!

YOU'VE *dreamed* of a polish like this! A clear, sparkling liquid polish that clings smoothly to the nail and never cracks nor peels! Now Barbara Bates has created it for you in three lovely all-occasion shades—the final beauty step in your Barbara Bates health-and-beauty manicure. Because it is truly PLIANT, it *bends* and adapts itself to the natural nail growth. PLIANT Polish will wear *better* and *longer!*

You can use *this* liquid polish as much as you like—Barbara Bates Pliant Liquid Polish is made of expensive cosmetic ingredients and contains absolutely nothing to make dry, brittle nails or ragged cuticle. On the contrary, use it constantly and see how much healthier and *prettier* your nails will be! The polish will *not* thicken in the bottle. It's the polish you've wanted . . . and it's only 50¢.

A New Lubricant Remover, too

This gentle, effective Polish Remover contains a beneficial oil—and not a trace of acetone. Full ounce bottle, 25¢.

Write to BARBARA BATES, 565 FIFTH AVE., N.Y.C., for full details of her Basic Manicure Treatment and bottles of her new PLIANT Polish and LUBRICANT Remover.





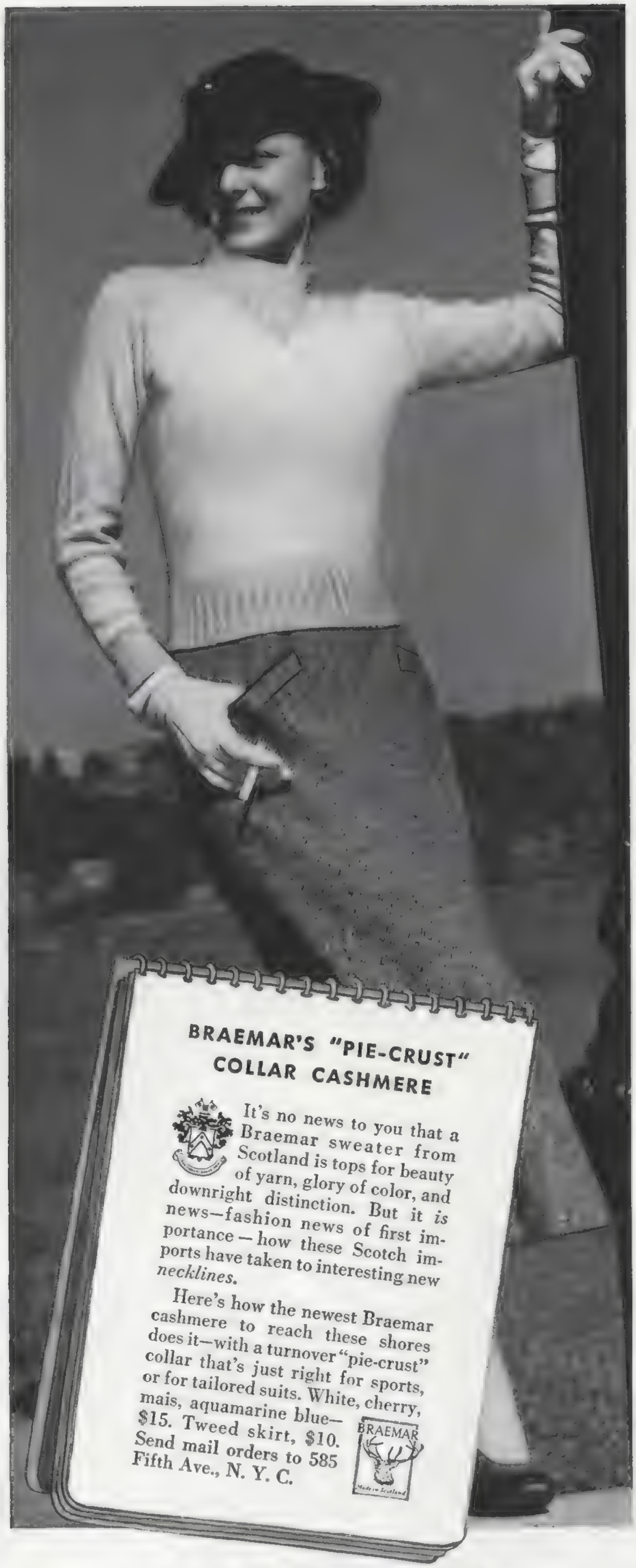
BARBARA BATES Dept. V-10-6
565 Fifth Ave., New York City.

Please send me samples of your new PLIANT Liquid Polish (check shade) ☐ Pastel Rose ☐ Tea Rose ☐ or Rose Petal shade, and your Polish Remover. I enclose 20¢ for mailing and packing.

*Name*_____

*Address*_____

*City*_____ *State*_____



WALK ALONG IN THESE

WALKING shoes, those mainstays of your shoe wardrobe, deserve more attention than most women give them. Here is a brief summary of the things to look for—the things to insist upon in your walking shoes.

First, centre your trust in the classics. They should look sturdy; they must be sturdy. Welt soles (and if you're not sure, ask your salesman) are best for walking. They protect the foot and offer the right kind of support. They don't need to be heavy; shoemakers are turning out marvellously light and flexible welt soles these days. As to heels—built-up leather heels are best. Find the height that suits you and your stance and insist upon it in your walking shoes. If flat heels are more comfortable for you, by all means walk in them, but anything up to two inches is correct walking height.

This autumn, alligator looks smarter than ever—Bucko is good in all-black, particularly with your black tweeds. Polished calf goes to the head of the class, and you will find it often in combination with Bucko or alligator.



• Top: The monk-type shoe loses its sobriety—cast in dark blue alligator in this leather-heeled walking shoe. The strap, crossing the instep, is buckled at each side of the foot. This shoe is also made in brown alligator and may be found at Pedemode

• Centre: A rich wine coloured calf, polished to a glossy finish, makes this side-buckled shoe. Cord-like trimming, faintly reminiscent of Trapunto work, runs across the toe and the strap; Pedemode

• Bottom: In this walking shoe, brown Bucko is combined with calf bordered with perforations. A double strap of calf aids in the special "short-back" fit. This shoe is a Foot-Saver model







• At the top of the group above is a neat black alligator-and-calf shoe that has an open ghillie-like throat. This is from Winkelman
• Second in the group is an Oxford made entirely of shiny brown alligator—good with any tailored suit. This shoe is a Foot-Saver
• Directly above: Variations on a classic style—bands of calf appliqué on a brown Bucko shoe with a calf tongue; Florsheim
• Directly below: One of those indispensable shoes that you want every year—a sturdy Oxford made of brown calf. From Vitality
• Bottom: Laced high in front, this all-black Bucko shoe has a seam down the centre and quiet stitching; Selby "Aristocraft"





RAWLINGS

Artist Model*

by AMERICAN LADY

provides you with a

CORSET-WARDROBE-IN-ONE



Pick the Artist Model meant for *your* type—get an extra low, medium or high back bra—and your wardrobe is complete for sports, afternoon or formal. Detach four tiny tabs for an instant change, or daily laundering. The perfect all-in-one for every figure type. $5 to $25 at better stores everywhere. Extra bras from $2.00.

FREE FIGURE ANALYSIS. Send your waist, hip, bust measurements and height—we'll tell you your type—and which Artist Model is meant for you.

Which of these figure types has Nature created YOU?



*Reg. U. S. Pat. Off.

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THE NEW HOLLYWOOD HUSH

BY INNIS BROMFIELD

TO this scout, who pried last month into some of Hollywood's more bustling nooks and crannies, it has occurred to speak, now, on the new dignity of moviedom. To applaud the new calm, or mental order, in which stars, directors, and technicians go amiably about their daily stints. . . . And to marvel, in these few words, at the new standard of quiet which they seem to bear on high. . . .

Not many years ago, remember, Hollywood was mostly thought of as a great, moiling asylum for the vain, the hysterical, the broken-hearted, and the proudly erratic. Whatever the desired effect may have been, the effect *was* one of no-discipline, and no-quiet. Cruel Eurasian actresses were known to be unleashing their black tempers all over the lot, if, in their perversity and despair, they consented to go near the camera at all. Directors—for the most part a race of deported, arm-biting Teutons—rose out of their camp-chairs and raged and snarled. Outside the studios, somebody was usually drowning off a yacht, while somebody else's saffron-hued Renault ran rough-shod over the bodies of homing school children. Contracts were torn up in people's faces, and then the people's faces. . . .

For a good long time we lavishly entertained these thoughts on Hollywood. And perhaps it was all sadly true. But last month, after a careful call on the movie community, we had to conclude that nowadays gentleness and good-will reign nowhere else so splendidly in the hearts of men. Between 9 A.M., when Hollywood reports for work, and 6 P.M. or later, when it reports for leisure, there is never a sign of anger; nor a public show of "temperament"; nor the sound of a raised, wild voice. Instead, there is patience, level-headedness, and soft speech.

We ran headlong into this new code of behaviour as soon as we tried to smuggle our pocket-camera onto the premises of MGM. Of course, nothing is so violently forbidden inside the studios as amateur picture-taking, so we anticipated a dirty scene when studio cop No. 18 espied our contraband and came up to protest. All he did, however, was ask us to sign a little slip of paper he held in his hand. This "slip" turned out to be a receipt for our camera, which we would find in the sergeant's office whenever we were ready to leave MGM. As we signed, it somehow seemed as if we were important, and were giving Officer 18 our autograph. Anywhere else, there'd have just been a smashed lens and a twisted shutter.

Much impressed by the mannerly and gentle bearing of MGM's policeman, we moved along to encounter other, greater examples of the New Hollywood Quiet.

One grade-A picture now in the making at MGM is "The Devil Is a Sissy," with a cast headed by Freddie Bartholomew. Upon the set we came, just as they were shooting the action for a song entitled, "Open Up Your Golden Throat and Say Ah, Ah, Ah!" The singing had already been recorded, and Freddie and his pals, Jackie Cooper and Mickey Rooney, were now supposed to be matching their lips and actions to the words and music. There had to be lots of synchronized tap-dancing, lots of synchronized piano by Peggy Conklin, and lots of synchronized eye-rolling by Etta McDaniels, the Negro maid, when she brought in the tray of drinks and joined the fun.

Over and again, with drum-beat persistence, Director William Van Dyke retook the scene, so kindly and patient with the fidgeting kiddies that we honestly had to think of him as "Nurse" and not Director. (Certainly not as Director of earthquakes, in "San Francisco.") Intolerable, it seemed to us, when the boys began to prattle and fight playfully, between takes, as well as fidget. But "Nurse" Van Dyke spoke only with the most honeyed restraint. "Now, Freddie," he would say, or "now, Jackie," or "now, Mickey." Nothing more—which is what we call supreme forbearance, especially as the prattle had about it so much of Eton and Oxford. (Continued on page 145)

THE NEW HOLLYWOOD HUSH

(Continued from page 144) Also at MGM, they're doing "Born to Dance," with Eleanor Powell, Virginia Bruce, and Jim Stewart. And for two hours, by our watch one afternoon, they were preparing to shoot a single, brief sequence. *Preparing* to shoot it—fussing busily against the long odds of heat and fatigue—yet not once did Director Roy del Ruth's voice reach our near-by ears. Or any voice, except when Assistant Director Scully asked the extras to conceal all magazines and newspapers at once, because they were ready to shoot. The scene, as a matter of fact, was one of those great, glassy night-club scenes, with hundreds of extras waltzing and milling all over the place for background purposes. Up-front, Miss Bruce and Mr. Stewart were to dine-for-two. . . .

Well, there they all were in the boiling indoors, wing collars and sable wraps, sitting, waiting, dancing, sitting, waiting, *rehearsing*—for two unending hours. The sort of ghastly interim during which every one ought, in turn, to have risen from his chair, shrieked "I can't stand it!," and gone out babbling into the light of day. Instead, Miss Bruce silently knitted herself a red wool sweater, a damp piece of chamois was solemnly applied to Mr. Stewart's brow every few moments, the hundreds of extras read and reread *Variety*, the musicians stared amiably at their instruments, and a thrilling monastic quiet prevailed, while two plodding electricians juggled lights—to get the one, perfect shadow.

Needless to say, this mighty atmosphere of peace and steadiness wasn't our idea of movie-making, at all. Yet the evidence against us was even more decisive at Paramount, where we found Cecil de Mille directing "The Plainsman," with Gary Cooper and Jean Arthur. Gary Cooper, or "Wild Bill" Hickock, was about to die of gunshot, and his girl, Jean Arthur, was to kneel beside him and weep real tears. It was a movie moment, no doubt, of huge human distress, though without the least sign of real trepidation on anybody's part. The Plainsman came meekly from his dressing-room and died. Miss Arthur came silently from *her* corner, and wept. From way in the background, old Judge Cooper of Helena, Montana, looked on parentally and smoked his pipe. While Mr. de Mille, between two takes, strolled over and indulgently recited the whole life story of "Wild Bill" for our benefit.

Only audible sound, during the actual filming, rose from the large group of sightseers, where we heard Paulina Longworth dropping pins, in tiny, controlled whispers to her mother.

As we left "The Plainsman" to his fate and, by now, trod catlike up the studio street, we noticed in front of us a mechanical sign waving its round, red-painted face wildly to and fro. Could there be a train coming, or was it the oxygen-tent boys some one wanted? No, by no means. It merely meant that an outdoor scene was being filmed, and for all noise sources to keep their distance, on pain of slow death.

From that point on, there was one of these alarming devices at every corner and every few yards, until we finally reached the open space where Joan Bennett, Conrad Nagel, and Cary Grant were making "Wedding Present" under the direction of Richard Wallace.

Here, although the immediate scene called for a large unruly mob—to watch the arrest of Conrad Nagel on some count—order and gentility still prevailed. An extra in the company moved one too many times while they were shooting "stills" of the scene, and was promptly asked to step out of the picture. Instead of whining "Why?," or striding off to mope theatrically in his shame, he mutely obeyed the order and stood in noble silence on the side-lines, until the "stills" were all taken. (Of course, for $15 a day, lots of people *will* mutely obey orders.)

During intermission, Conrad Nagel was arrested again—this time by a small urchin with an autograph book and pencil. Obligingly, Mr. Nagel wrote his name, whereupon the urchin reached in his pocket and brought out (Continued on page 147)



It takes particular genius to design a glamorous evening gown that is just as striking when worn with a jacket for dinner. And these two happy examples arrive at the peak of the season when you'll need them most. Beneath the picturesque tunic jacket at left is a gown, low cut and strikingly trimmed with the same jeweled beading that borders the skirt. At right a tiny sequin bolero covers the bare shoulders of a sculptured gown with a brilliant corsage of flowers. You'll find them at leading stores with a Star Gold label to identify them. In a choice of colors and less than $29.50 at your favorite store or write to



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UNDERLYING VALUES

• Right: Kayser's set of panties and brassière, very tailored and trim, of a tricot fabric, diamond-patterned
• Below: A Van Raalte singlette of glove silk, lace-trimmed; Lord and Taylor







• Far left: Sleek "Tite Suit" by Vanity Fair, for the schoolgirl figure. It's of striped fabric; McCreery
• Left: Van Raalte's satin-striped nightgown with a shaped top; Lord and Taylor



• Go tailored to bed in a pink-striped nightgown of a tricot-weave fabric. It has a collar shaped just like your favourite polo shirt, short sleeves, and a fitted waist trimmed with a bow. Kayser

SANTA FÉ STAKES A NEW CLAIM

(Continued from page 138) time—as the ancient rugs hanging in the museums. The furniture, made of rawhide, is designed with such simplicity and imagination that it would fit into the most modern interior, as would the Chimagyo rugs that belong to no period, no particular type of room. (The furniture and rugs are shown on page 136.)

In time, perhaps, added to the tourist throng, will be eager buyers from the East and West, arriving to attend the seasonal openings of Alice Evans' atelier in Tesuque, "Todas Casa" (a glimpse of this is shown on page 138); to snatch the latest woollens from the McCrossen weavers; to buy out Martin's entire stock of huarachos; to carry off the chairs, tables, beds, and rugs from the Spanish markets; and to see what Edith Nash has. Perhaps she will have adopted the Isleta shirt or the Navaho blouse, or she may be working in calico. There is no predicting. There is only the assurance that Mrs. Nash and her colleagues have only just begun to utilize the inspirations and possibilities of a section of America that is both historically and physically dramatic and are interpreting it with great good taste.

SALLY SAUNDERS

THE NEW HOLLYWOOD HUSH

(Continued from page 145) volume II. Quite frankly, we feared for the urchin's hide. It ought to have been roundly spanked. But again, Mr. Nagel smiled a flattered smile, said nothing, and amiably wrote his name. This seemed, we thought, almost too kind of him.

Later on, we toured the RKO lot and found, in the works, a prison-cell sequence from "We Who Are About to Die." The Director was there all right, basking, as it were, in his canvas chair, but because we couldn't get near enough, and didn't hear a sound coming from inside the focal cell, we'll have to wait till the picture is released before we can say with certainty that anything *was* alive and afoot on the cell's inside.

There were, incidentally, tiers and tiers of other cells, not concerned with the day's action. In these, on the bunks, many men were stretched lazily out, not yammering, but fast asleep.

So we decided that Hollywood, at work, is not by any means a madhouse-full of "Once in a Lifetime" executives, squalling actor folk, and unstrung directors. There is no dread tempest of personal animosities, no unmusical jangle of nerves. Instead, the working community seems made up of men and women who keep their heads and keep their tempers, and who do their appointed jobs with lots more system and serious attention than you once may have thought they did. Even more important, they have relaxed into a happy and complete forgetfulness of self.

Maybe, in the past, there were good reasons for Hollywood to tear its hair and to stamp its pretty feet. And maybe Hollywood did. But now there are better reasons why Hollywood is on good, gentle behaviour. In the first and foremost place, there is the sign for "QUIET, PLEASE!" hung out by the very process of making a talking-picture. (Once in the habit of silence, while a scene is shooting, all hands are probably scared to break silence, after the scene is shot.) Secondly, when you hire actors and actresses who can speak the King's English as well as read and understand it, you presumably have a more educated and gracefully-bred group to work with. And what that group sets is a good example all 'round.

Lastly, of course, the movies are in their middle thirties, and can't still go about in rompers, or wearing bibs. They have reached what is known as man's estate, where the sign at the gate reads "NO HUBBUB ALLOWED."

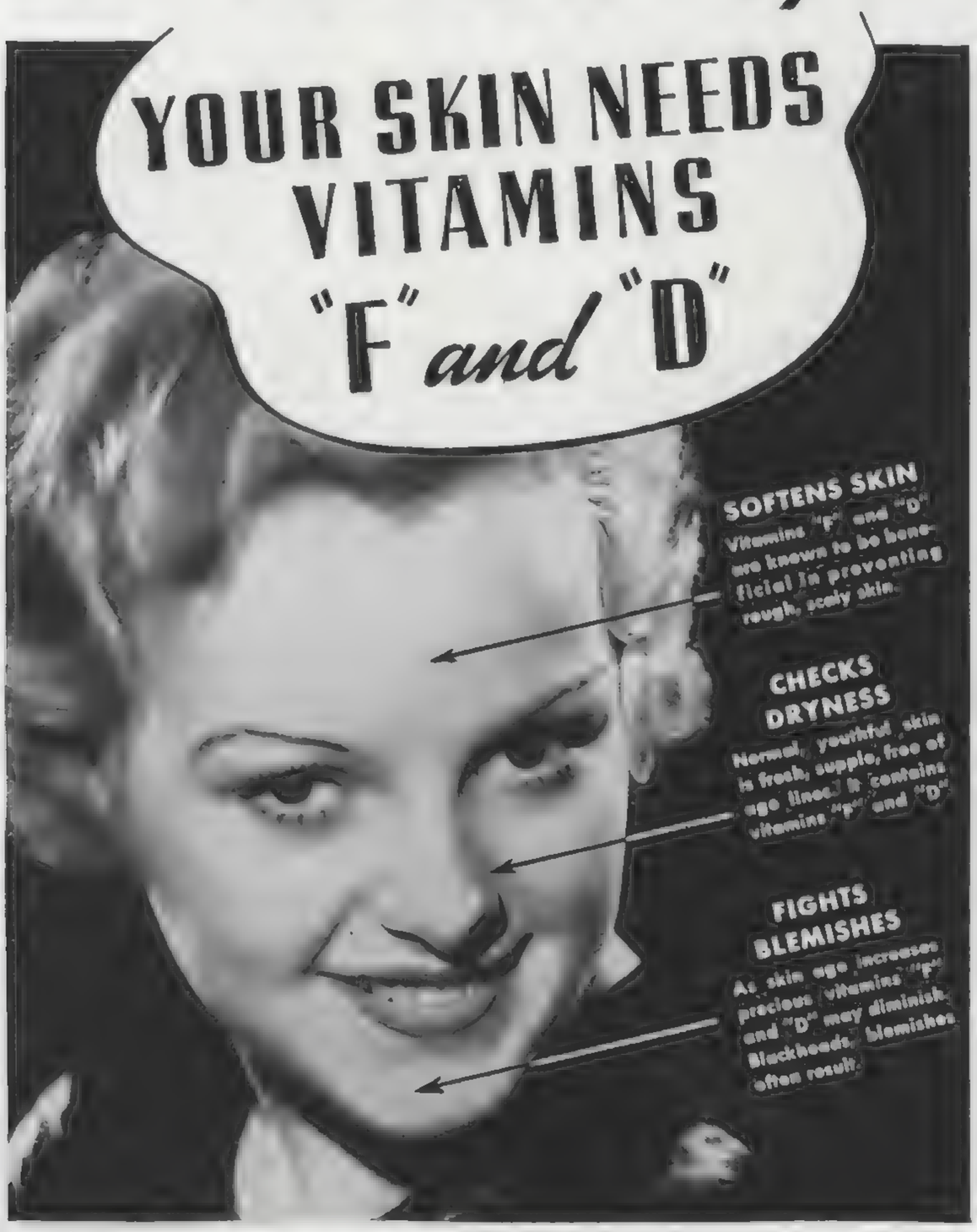
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GOLDEN PEACOCK VITAMIN *Cremes*

GESTURES IN JEWELS

(Continued from page 67) flower are also set in this way. Van Cleef and Arpels of Paris use a bouquet of two of these flowers—one in diamonds, the other in rubies or sapphires—for a brooch. They also use their concealed setting for a flower of three outcurving ruby petals superimposed on diamond petals. On their orchids and gardenias, Marcus and Company of New York use touches of green enamel for stems and leaves.

Old-fashioned mixed bouquets of these jewelled flowers are appearing more and more—especially for brooches, which, in Paris, seem to be more in evidence than clips. Herz shows an enormous brooch of five cabochons of smoked crystal combined with small cabochon emeralds, as a variation of the flower-brooch tendency. Here in New York, Paul Flato is doing sprays of lilacs in diamonds, and banana leaves of diamonds for clips. Sometimes, he uses twisted ribbons of diamonds for clips; or diamonds set on pink enamel in the form of a fabulous sea-shell.

Swept in with this new magnificence comes a mine of stones that haven't been used before for important jewellery. Topaz—the darkest, most gold-fired the jewellers can unearth; amethysts, dark-hued, too, and shot with burnished red; garnets; tourmalines; aquamarines. Frequently, these stones are used with diamonds, sometimes with pearls—one of the loveliest clips we've seen is of garnets and enormous pellets of pearls. Turquoise is combined with pale sapphires and set in gold, in high relief; with square diamonds and sapphires; or set in gold bracelets that are broad and heavy and East Indian in feeling. Topaz—several shades of it—is being used for a clip shaped like a pansy, and, for an immediate present, Tiffany has a Landon sunflower of yellow diamonds to wear in your buttonhole.

Seaman Schepps of New York uses ox-blood coral, emeralds, and diamonds for a bracelet to wear as an accent to black. Another single, vital splurge of colour against a black dress is achieved by one clever woman in New York, with a double necklace of scores of Florentine coral strands and as many pearls. Lady Aberconway wears a necklace that is one strand of pearls and two of rubies, twisted together and held by one clasp.

Precious metals, when they are used, are used importantly, massively, almost like jewels themselves. Tiffany and Company has a complete and lavish group of gold jewellery that is very smart—gold link bracelets, flat gold clips combined with semi-precious stones, gold rings, and exceptionally nice gold scarf-pins that are long and narrow and set with cabochon stones and small diamonds. This same house also has an extraordinary collection of marquise diamonds, which they are mounting in rings. (The revival of this cut is probably due in large measure to Mrs. Ernest Simpson, who wears two big clips of single, large marquise diamonds.) Paul Flato is making sailor-knot bracelets of silver and gold, and on a pink gold cigarette box he reproduces signs of the zodiac in jewels.

Bracelets vary from a rather narrow one made by Black, Starr, and Frost-Gorham, of cabochon rubies combined with diamonds of uneven sizes, to one that's one and one-half inches wide, designed by Seaman Schepps, in diamonds and white sapphire baguettes. The stones are cut long and narrow, and the all-white brilliance of this piece is extremely smart. Seaman Schepps also designed for Mrs. Vadim Makaroff a bracelet of rubies, emeralds, and diamonds that flares from the wrist like a cuff.

In London, the most distinguished diamond necklaces are being made so that they may be split into bracelets. The Duchess of Buccleuch, Lady Brownlow, and several other Englishwomen are starting a new fashion by having their heirloom solitaire diamond necklaces made choker length. Diamond tiaras—possibly because of the pre-Coronation furore—are increasingly important. In New York, Trabert-Hoeffer-Mauboussin designed for Mary Pickford a long diamond-and-emerald necklace, which can be broken up into clips and a short double necklace.

LADY POLITICIANS

(Continued from page 91) to catch your death of cold. Yet, in her mild way, she spends her days in an office on Forty-Second Street in much the manner of a general in his field-tent. Studying reports, she moves coloured pins over large maps of New York State. One map enables her to locate local political leaders in an instant. Another tells her the positions of the automobile trailer units of the Roosevelt Caravan. Her tiny, brown desk is the smallest in a large, open office, devoid of letter receptacles, trays, vases, or flowers. Among the women working at adjoining desks is a slim, blond young woman hammering at a typewriter. That is Anna Roosevelt Boettiger, a regular worker during this campaign.

Mrs. Good knows where the party is strongest and where it is weakest, and she distributes her best orators and vote-getters accordingly. A constant stream of women political workers from all over the State flows past her desk. They want expert advice, supplies, propaganda sheets, and speakers—and they take orders from the elderly lady behind the desk. If they don't, Mrs. Good has a list of ambitious workers ready to take their places and rise to the dignity of becoming coloured pins on one of the big maps. Mrs. Good's father was a Congressman, and she has been in politics since 1920. She has never held public office, but could have one for the asking. While there have been times when she thought she might like to enter the public service, she now has three grandchildren, and somehow it doesn't seem appropriate any more. After the hurly-burly of the office, Mrs. Good likes to rest in her garden, back of her old Victorian house on St. Marks Avenue, Brooklyn. To see her there, rocking and pouring tea, you'd never take her for a firm believer in the spoils system.

Among the Republican forces, the crack rifles are Mrs. Preston Davie and Mrs. Robert Low Bacon. They are crisp, attractive women, brisk and precise of speech. You feel that if you thumped either with a thimbled finger, you would get a bright, metallic ring. Both have a resentment many fathoms deep against Roosevelt. Their hatred for the New Deal is a fine, hard, shimmering thing. They have a healthy scorn for yardsticks, the slaughter of little pigs, the regimentation of potatoes, and the other Roosevelt innovations. They see the President as munching at the Constitution, blowing spitballs at established institutions, and hurling inflated dollars across the Potomac into remote places from which they will never return. In organizing groups and swaying border-line voters, they are tremendously effective.

Mrs. Davie, blond and youthful, is quick on the trigger, figuratively and actually. She is an expert trap-shooter, and has hunted moose in Canada, grizzlies in the Rockies, and stags in Hungary, and, when she draws a bead on a hesitant voter, he's practically in the bag. She is the founder of the National Republican Builders, an organization to acquaint voters with the New Deal's shortcomings, and director of a Landon Volunteer drive in eighteen Eastern states. To her knack for getting votes, she adds a genius for fund-raising that once made her chairman of the Republican State Organization's finance committee. That type of job rarely goes to a woman. Once when she was working for woman suffrage on Long Island, her organization's war-chest became suddenly depleted. Mrs. Davie called at the home of a man whose wife was an anti-suffrage leader. When she left, she had a $2,500 check. (She promised never to reveal his name, for the sake of family harmony.)

Mrs. Bacon's favourite hat is a small one which would be pert and saucy except that it is decorated with tiny, immaculately white wings that stand up like the plaster figures on a wedding-cake. She is the wife of the Congressman from the First District, Nassau County, Long Island, and her husband's long tenure in Washington owes much to her work and acumen. It is a district crammed with the wealthy, but it has some less affluent sections, too, where votes must (Continued on page 150)





LADY POLITICIANS

(Continued from page 149) also be won. One of these is an Italian settlement redolent of olive-oil, peppers, eels, and hot sausages. An accomplished linguist, Mrs. Bacon is able to harangue the inhabitants in their own tongue, which pleases them greatly. She is as much at home with them as on her estate in Old Westbury. During a campaign, she organizes teas on the estates of her friends. To these affairs, the petty bourgeoisie are invited for tea and crumpets, a bit of elbow-rubbing with the gilded, and a discussion of vital issues. (If they bring their own guns, they may take a pot-shot at the grouse, too.)

In 1932, when Congressman Bacon was opposed by C. V. (Sonny) Whitney, there was a classic war of political teas. The Bacons not only served better tea, but caught more votes. Despite the Roosevelt landslide, Bacon won by a whopping majority.

As vice-chairman of the Republican State Committee, Mrs. Bacon has come to know state politics as well as the most astute male organizer. The males tried to prevent her from being re-elected vice-chairman this year, but she got wind of their plot and brought so much pressure to bear, from so many parts of the State, that they decided maybe they hadn't better monkey with her. When there was a chance the New York delegation would go uninstructed to the Cleveland convention, she exerted similar concerted pressure to pledge the delegation to Landon.

Mrs. Bacon spends her winters in Washington collecting ammunition to shoot at the New Deal. At home, her secretary keeps a voluminous file on the Washington Follies, as shown by newspaper items, magazine articles, and publicity releases. It is profusely cross-indexed, so that at any time Mrs. Bacon may put her finger on any amount of information on any New Deal blunder. When this matter has been boiled down and simplified, she distributes it to speakers' bureaus throughout the State, to be repeated night after night from hundreds of platforms. Mrs. Bacon enjoys this feeling of being in so many places, by proxy.

Captain of one of the election districts within her husband's Congressional district, she makes her rounds before every election to see that all registered Republicans cast their ballots. "Not a woman in the home on Election Day," is a slogan she invented. She knows the first names and chronic illnesses of her charges and delights in aiding an alien resident to complete his naturalization, so he can exercise the privilege of voting.

One of the political sagas of Washington is the Potato Rebellion fomented by Mrs. Bacon. Angered at the New Deal's announced intention to restrict production of the lowly spud, she announced she would plant illegal potatoes in every window-box of her beautiful old home in the capital, so that Secretary Wallace would have to sniff them as he passed by.

In the salon diplomacy of Washington, the New Deal's staunchest backer is the veteran Mrs. J. Borden (Daisy) Harriman, who was one of the handsomest débutantes of the early 'Nineties. During the busy season, her home is a teacup chancellery where informal seminars are conducted by professors, Supreme Court justices, Cabinet members, writers, politicians, and theorists. You can gather more gossip and governmental theory around the Harriman punch-bowl than in a political science semester. Mrs. Harriman herself has, for years, rated as a profound student of industrial, political, and social problems, and is an authority on the government of the District of Columbia. It is well known that she could become a minister to some foreign nation, if she chose. Instead, she is stumping upper New York State for Roosevelt, a *grande dame* in a Ford runabout.

Mrs. Curtis Bok, of Philadelphia, young and brunette, is a convert to Democracy and hence one of its most ardent workers. There is a smouldering vividness in her dark eyes, which strike the dominant note of her personality. Before her marriage, she was an instructor in religion at Stephens College, Columbia, Missouri. It was a (Continued on page 151)

LADY POLITICIANS

(Continued from page 150) bit of a shock to Philadelphia and the rest of the Boks when she and her husband strayed to the other fold. Last year, Bok ran for District Attorney in Philadelphia and made a creditable showing in that rock-ribbed G. O. P. city. Mrs. Bok spoke for his candidacy at all sorts of meetings—Negro, Lithuanian, white collar, and slummy. She found that her social standing didn't hurt her effectiveness, if she spoke frankly and unconventionally. As she puts it, the only difference between her speeches in the slums, and those at clubs, was that she spoke slightly simpler English. "And, of course, you don't talk Sophocles to miners," she says. It was what she calls the humane services of the present administration—social security, old age pensions, et cetera—that swung her to its support. Mrs. Bok commutes to New York twice a week to act as master of ceremonies on a nation-wide Democratic broadcast. Her voice comes through the loudspeaker in calm, fireside manner.

Another of the younger campaign workers is Mrs. Morgan Wing, junior. She is pretty, small, dark-haired, and an eager neophyte. She got her start in politics in 1932 when she went along on a Democratic caravan up-state. While a brass band played to attract crowds around the truck, she and another girl went around to barber shops and pool-rooms handing out campaign literature. During the present campaign, she was promoted to making radio and luncheon talks. Her talks are not profound. They are simple declarations of why she is for Roosevelt, and very fetching to paternal male voters.

Nowhere in the United States have society women taken hold in politics more efficiently than Manhattan's Fifteenth Assembly District, which is known as the Silk Stocking District. This was the political breeding-ground of Ogden Mills, Ruth Pratt, and Joseph Clark Baldwin, who was for years the only Republican alderman in New York. In this, the only Republican patch on the Tammany island of Manhattan, it is traditional for youngsters of good families to become active in district work and climb up through the district organization.

One of these, active in the present campaign, is Mrs. A. Newbold Morris, whose husband is a candidate for Aldermanic President. Mrs. Morris, a young society woman, came up in her district organization through the usual work—getting signers to petitions for nominations, ringing door-bells to get Republicans to register, watching at the polls, and seeing that every voter in her district got to the polls before closing time.

Besides the wealthy folk of the Park Avenue area, the Fifteenth embraces hordes of Porto Ricans, in lower East Harlem. (The Porto Ricans, being colonials, rate a vote.) Accompanied by a professional nurse, political district workers come in contact with some of the worst squalor in the city. Here again, the trading of material benefits for votes comes into play. The district club last year gave away seven hundred and sixty-nine quarts of milk, two hundred and forty-five bags of groceries, fifteen pairs of shoes, thirty-one men's suits, thirteen overcoats, twenty infants' layettes, twenty-five women's coats, one hundred and seventy-four pairs of shoes, fifteen quilts, ten rugs, and eleven pieces of furniture. No questions about race, creed, or political affiliation are asked, but the poor are grateful. Their appreciation of food and clothing is much sharper than their apprehension of political principles. Their coin of repayment is their vote.

Mrs. Morris is credited with swinging the district organization behind Fiorello LaGuardia in the mayoralty race in 1933. She met him at a dinner and became so enthusiastic over the insurgent Republican she invited him to address the district club. More conservative members were aghast at the idea of listening to a radical lame duck Congressman. "Is he our kind?" they asked. LaGuardia looked hard at his audience and began: "Ladies and gentlemen, I don't know whether I have been 'made' socially to-night, or whether you have decided to go slumming."

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FAITHFUL VINCENZA

BY ANNE ARCHBALD

EACH generation of housekeepers that comes onto the scene thinks it is the first to be afflicted with the servant problem. And without doubt, the housekeepers of each country imagine that the servant problem of other countries is nothing beside theirs.

If, however, some of the housekeepers could effect an exchange of problems or get a peep into one another's households, they might, by comparison, not feel so badly. If the Italian housekeeper, for instance, who grumbles at her lot (not all of them do, to be sure, and I have even known one or two who have boasted of the "perfect pearls" they possessed) could have a short personal experience of the American servant problem, she might rush back willingly into the arms of her own. The American housekeeper, however, with a similar exchange, would perhaps return to hers feeling more abused than ever. And though I have not visited all of Europe, I hazard a good guess that it is the American, up to the present, who has the most difficult job of all to run her house.

To give an illustration of what I have been saying, let me tell of the servant, Vincenza, whom some friends of mine have for their six-room apartment in Rome. They grumble over Vincenza because she has too independent a character, wants always to do things in her own way, rather than theirs, is recalcitrant, contrary, and sometimes of morose humour. They are often on the verge of sending her away, and Vincenza, on her side, is often on the verge of taking the initiative in going.

But Vincenza never really goes. She is from Sicily, where the quality of attachment to the people she serves, characteristic of so much of the Italian peasantry, is particularly strong and takes on, more often than not, an unreasoning and dog-like faithfulness. And Vincenza, in her four years with the family, has become devotedly attached to them. In spite of what her refractoriness might sometimes make you believe, their problems are her problems, she suffers with them, rejoices with them, laughs over family jokes. She may battle them, even fiercely sometimes, but she would suffer in her heart if she had to leave. She is interested in whoever comes to the house and offers hospitality with her small services as if the apartment were hers. That is to say, she has a sense of solidarity with her *castellani.*

An American, knowing what our servants demand—and get—could not help having a sneaking sympathy for Vincenza. For, look, these are her duties, these are her hours, and this is her pay:

As to her duties, she has been engaged for general housework. She is, therefore, cook and chambermaid and laundress and sometimes even seamstress on small jobs of mending; and there are three in the family, mother, father, and daughter, with an occasional relative or friend for a week's stay. The mother helps somewhat with the cuisine, because she is a past mistress of the culinary art and it pleases her to exercise it, but, as she is a semi-invalid, she can not always be counted on. The daughter helps occasionally for some special dish, or if there are to be guests for dinner. But breakfasts—light things enough, to be sure in Latin countries—and suppers (my family, like many other Romans, takes the principal meal in the middle of the day), and the steady, substantial cooking, must come from Vincenza, and I may say she cooks well. In addition, she, like all European servants, must do the essential marketing for the house, using her own judgment, along the general lines laid down for her, as to the quality and prices of the day's offerings.

And then, with all this, she must be ready to drop whatever she is doing for the moment—at any hour of the day and far into the evening—to render some small service, such as fetching a glass of water on a tray, brushing a coat, shining a pair of shoes, running a hot tub, telephoning, or running out in the rain to fetch a taxi . . . and other services too numerous to mention.

FAITHFUL VINCENZA

When I go to Rome to pass a few days with this family, I am constantly admonished: "Here, what are you doing? You mustn't do that *yourself!*"—rather shocked—"Give it to Vincenza to do!"

And "let Vincenza do it" is the rule of the house.

This service of small details, with the system of marketing, of which I shall have something more to say in a moment, makes one of the greatest differences between the American and European servant. Whereas, we should only expect these small personal services in a household where there were several well-trained domestics, here the humblest maid-of-all-work is disciplined to render them. And she appears not only never to grumble or to do them unwillingly, but has even the air of considering them her prerogative. "*Ecco, Signora,* give it to me," says Vincenza eagerly. She, too, is of the opinion "let Vincenza do it!" It certainly makes life more gracious and easy for the masters, and since the servants have not yet been exhorted to rebellion. . . .

Vincenza's hours make one think of the famous chapter on snakes in the history of Ireland. Just as "there are no snakes in Ireland," so there are no "hours" in Vincenza's day. That is to say, speaking Irish again, there are all the hours. She gets up at seven ordinarily and goes through the day's routine, snatching her food where she can. I have never seen Vincenza sitting comfortably in the kitchen eating her meals at the time you would expect—after the family has been served. And, as a special dispensation for the *castellani,* to be set up against Vincenza's contrary character (and if ever you imagined that Vincenza might be calumniated in this respect, a second look at the rigid expression of her mouth and her intransigent spine would soon disillusion you), is the fact that she has such a strong prejudice against overeating, on account of a siege in the hospital. She undereats, and, most unusual, never touches wine. She appears to live on bread and eggs and vegetables, they say, and little enough of those except bread; and since such foods are the things that cost least, this attribute of Vincenza's, acquired and quite special to her, is all sheer gain. I can not promise you would find it once in a blue moon with other Italian servants. *Al contrario!*

Vincenza gets what is called an afternoon off once a week, which she chooses to make a Sunday. She also asks, and usually gets, the afternoon off on most *festa* days, of which, heaven knows, there is an abundance in Italy. But this is not the same afternoon off as with us. It is only the hours between—say—three in the afternoon and seven. She must be back in time for the evening meal which, in most Roman households, is taken very late, after eight, and sometimes after nine. Every day, however, she goes out between five and six for the evening's milk, and probably a stray errand or two left over from the morning. And a great deal of latitude being permitted her in the time she employs, she can seize the occasion to take a bit of fresh air or gossip with neighbourhood acquaintances. Not all families are so lenient about this little airing, however, and many demand a stricter accounting of the extra moments "taken out."

When Vincenza enters, she will be on duty till eleven or twelve or even one, depending somewhat on when the family retires. Her last duties will be to put fresh drinking water on the night-tables in the bedrooms, turn down the beds, and make and serve a final cup of camomile to every one. In winter, there will also be the hot-water bottles for the beds to be attended to. When finally she retires, she has not a real room to herself, because, in this apartment, there is none to spare, but only a curtained-off recess in the fairly large hall leading from dining-room to kitchen.

For these duties, for these hours, Vincenza received this year one hundred and twenty lire the month or, at the present rate of exchange, about ten dollars. At first, she received one hundred and sixty, until Mussolini demanded the lowering of prices and wages. And since another lowering again took place, she will be asked to reconcile herself (Continued on page 160)



The flair that makes it English means it's very *right* for Fall. Superb London styling distinguishes this hand-stitched Wear-Clean Doeskin Glove. English ingenuity contributes the mystery: this supple, soft leather strangely *resists dirt and wears clean.* (How? It's a British secret!) In 5 colors that stay lovely longer. Ask for Magnet Glove No. 78 at all the better shops . . . Similar gloves for more formal wear, as pictured, come in several colors of Wear-Clean Doeskin and in Washable Doeskin.

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DIAMONDS IN THE TOUGH

"EVERYTHING comes to the Bowery, if you wait long enough," say the dealers in the diamond centre between Hester and Canal Streets, one of the largest and strangest jewel exchanges in the world. There, seventy per cent. of the unredeemed jewellery pawned in the country is bought and sold. Through this single block of shops, a glittering island in the most squalid section of New York City, has passed every sort of quaint and lavish jewellery, the most extraordinary pieces in the world—crown jewels of royalty, seal-rings of lords, love-tokens of courtiers, and unsophisticated lockets of children.

No one seems to know why this location was chosen or why the district continues here. Twenty-five years ago, the first of the merchants settled in this incongruous setting for no reason now remembered. It is adjacent to no allied centres; it exists by itself, across the street from the entrance to the Manhattan Bridge, surrounded by the almost legendary Bowery life.

None of the dealers rents a whole shop. Each has a counter in a store with a dozen or so other dealers. The more affluent ones also rent little partitioned spaces in the show-windows and put up such signs as "All Articles Here May Be Purchased Only at Third Counter to Left."

No effort is made for artistic or dramatic displays, but some bizarre effects are unwittingly obtained by festooning quantities of jewellery haphazardly over little statuettes that seem to bear no relation to the other merchandise. A plaster goat, probably of bock-beer ancestry, has several rings suspended from one horn, a necklace rakishly wrapped around the other, a watch over his tail, and assorted trinkets along his back. King Arthur, already burdened with his armour, supports several necklaces about his shoulders, a wrist-watch around his waist, and a lavaliere from his visor.

In the show-cases, there is no black velvet, no particular gem placed to catch the eye, but row on row of gleaming diamonds and shining gold, or sometimes just a jumble of rings and watches and bracelets. Frequently bold, definite-looking prices are marked on the jewels, but these represent chiefly a starting-point for dickering.

The specialty of the district is diamonds, of course, but every other sort of jewellery and precious metal work is also traded in. Probably the most magnificent article now in the district is a samovar, said to have been made about three hundred years ago for the Czar of Russia. Seventy-six pounds of solid silver, finer than sterling, with an intricate gold inlay pattern! It was bought from a pawn-shop where it had been left by gipsies. No one knows where the gipsies got it.

Some of the jewellery sold in the Bowery is new, but most of it comes through the three large auction houses on the block between Hester and Canal Streets. It is sent there by pawnbrokers after the twelve months stipulated by law—and one month of grace—have elapsed from the time it was pawned.

Except in the summer, sales are held nearly every day. The jewellery to be sold is put on display for the dealers to examine and to make notations of its value. These notations are all in codes of a primitive sort, letters representing numbers, and each dealer keeps his a secret. (Continued on page 156)

Note: The tapestry background of the coloured photograph on page 83 of this issue is a modern rug by Lurçat. It is owned by Mr. and Mrs. Herbert F. Finney, and is in their New York house, which was decorated by Eugene Schoen and Sons

DECORATOR'S LOG

MRS. Tysen's imposing window in West Fifty-Seventh Street gives you only a slight idea of what can be found behind it. Here is the very best of the old and the new in decoration. On the second floor, the drawing-room is furnished with the finest eighteenth-century English furniture shown against a faintly blue background. The walls have an uneven bluish cast achieved by a trick of painting (which you can ask them about); the carpet is a magnificent Savonnerie; and the curtains of pale blue chintz are patterned with gigantic white hollyhocks. Against this background, the faded tones of old mahogany are at their best.

There is a pair of superb Chippendale mahogany cabinets with delicately pierced pediments and carved traceries. Two authentic Chippendale stools are covered with pale yellow Chinese embroidery, and a pair of small Sheraton mahogany sofas, found strangely enough in New Hampshire, has very finely reeded splats and tapered legs. An oval mahogany hunt-table has lengthwise drop leaves: it could be used back of a sofa with one leaf dropped in an unusual semi-oval shape. This same shape is found in a Sheraton mahogany commode of pale inlaid mahogany, which presents a solid front until the two doors are opened, revealing shelves. Contrast with this the fine reproductions of mahogany dumb-waiters with only two tiers, a complete rarity in old furniture. And the low blond burl-ash coffee-tables of the simplest modern-Paris design. Of this same family are the miniature trestle-tables with slender, tapered legs, for coffee or cocktails, and reproductions of low Coromandel lacquer opium-tables, all of which are finds in a world as coffee-table minded as this.

Another find is the Tysen fabric with its dull silk surface printed with a chintz design in monotones of brown, blue, or puce on a cream ground, which lends itself equally well to modern or traditional rooms at an inconsiderable price.

Certain collectors will be cheered to know that there are still a few signed chairs to be had—Mrs. Tysen's pair of Louis XVI. originals have circular seats covered with old striped cream brocade, with frames in the original grey-white paint, and the coveted signature "Leglere" stamped under the frame.

• Miss Marian Hall, who has just come back from a summer in London and Paris, finds that lovely bright gilt scrolls and similar baroque touches characterize a good deal of recent decoration abroad, as in Mrs. James Field's house in London. The Salzburg influence, we might call it, since the gaiety and elegance of that baroque little town has had its effect upon the thousands who have gone there for the past few summers. Miss Hall finds, too, when pressed for generalities, that either very greyed or very bright colours make an effective room. She is finishing a bedroom done only in shades of pale mauve-pink. Walls are this colour, and the curtains are of heavy herring-bone wool to match. The bedspread of rough silk is in a paler shade of mauve-pink, and the striped tufted wool carpet is grey-white. The eighteenth-century furniture of pickled pine has a pinkish cast, too, but opening from this room is a dressing-room that shows a brighter version of the same scheme. Grey walls and bright pink-and-white candy-striped curtains; grey and pink daisies completely cover the chintz of the furniture; and the grey linoleum floor sports an inlaid herbaceous border of bright pink daisies.

In the shop of Tate and Hall, there are copies of Sheraton inlaid hanging shelves—three slightly bow-fronted shelves of graduated sizes all strung together on dull green silk cord. Each shelf has a protective wood gallery painted in lozenges to represent inlay. Here, too, is a pair of very spirited Regency side-chairs with sloping, curved backs. The mahogany frames end in carved claw feet and are finely inlaid and striped in black; they are covered smartly with black horsehair. A fine Italian Empire chandelier of gilt wood and metal has six delicately scrolled and leaved lights springing from its (Continued on page 158)

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DIAMONDS IN THE TOUGH

(Continued from page 154) The notes are to remind the dealer in the excitement of the sale what, in a cooler moment, he considered paying.

The auction proceedings are baffling to an outsider. They are completely silent. All the dealers able to touch the auctioneer crowd around him, and the rest sit on two benches facing him. The auctioneer indicates a figure to begin the bidding, and the dealers raise it silently. Those near the auctioneer squeeze his arm, nudge his ribs, or press his foot, and those on the benches wink, hold up their fingers, rub their elbows, or make any other noticeable gesture. With half their minds, they seem to be making bids, and, with the other half, they are figuring out their neighbours' bids. It is all done quickly; in a moment the jewel is awarded to the highest bidder, and every one seems satisfied. It looks extremely haphazard, a cross between hocus-pocus and mind-reading.

Some of the gems that reach the Bowery are reset there, particularly those with settings that are more valuable for bullion than for their workmanship. One dealer has used forty-eight rubies, once belonging to the Romanoffs, to make a bracelet, a small diamond between each ruby. In the centre is a diamond-studded plaque that snaps open to reveal a tiny watch.

One of the oldest articles is not really a jewel at all, but a fifteenth-century etching-plate made in Vienna, a portrait of the Pope. In addition to its antiquity, it has a peculiarity. The eyeballs seem to move, not merely to follow the observer as they do in many pictures, but actually to shift from side to side.

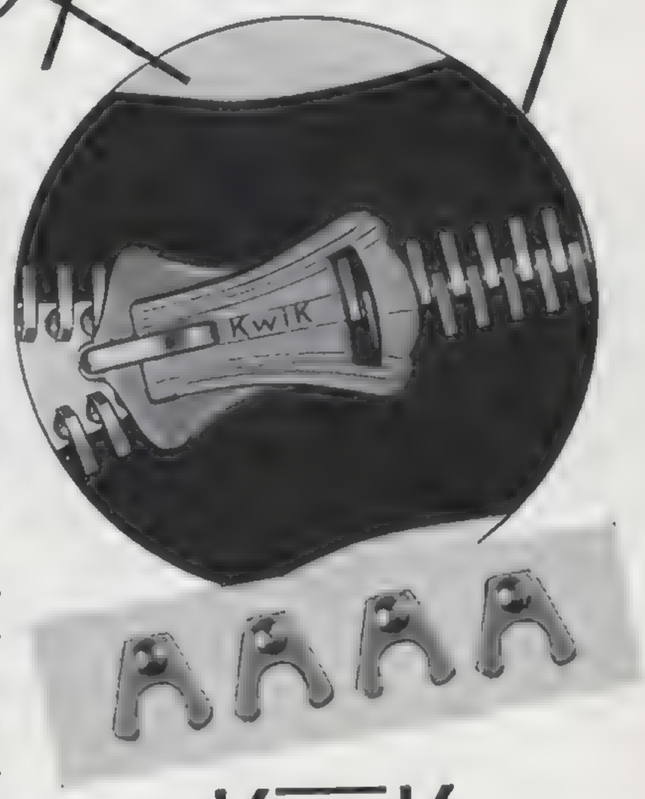
An example of early American metal work is a stiff little silver statuette of an Indian holding an eagle. In position and general appearance, he is a miniature cigar-store Indian.





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DIAMONDS IN THE TOUGH

From time to time, a "poison ring," with a secret cavity and sometimes a sharp little prong to give a lethal prick, reaches the Bowery. These are usually melted down because, although people like to look at them, they don't buy them.

Initial rings, however, are not often melted. Eventually, some one with similar initials finds the ring irresistible.

All sorts of wedding-rings reach the dealers. One early French engagement ring has no gems, but is a cluster of gold lovers' knots that shake with a sweet jingle.

One of the few pieces whose complete history is known is a watch, made in England and bought one hundred and forty-four years ago by a Vermont college professor. The face is so clear and so beautiful and the engraving on the edges so artful that at first there seems to be no crystal covering it. The professor used it only a few years and then put it in a vault to be kept for his son. Somehow, it was forgotten until long after the son had died, and it has never been used since.

A graceful little French clock, one hundred years old, rests on two Ionic pillars, and on a rail at the base of the pillars sits a laughing ivory Cupid. A bracelet made about the same time in France has six sections, each with a peasant figure in exquisite mosaic of brilliant colours.

On a large cameo necklace is the profile of a lady with an identical cameo on her necklace, and on that cameo, microscopic but clear, another necklace with a cameo. Is it a likeness of the lady who wore it so that she could complete the sequence of ladies with their portraits on their necklaces?

With how much fantasy and imagination were these jewels made, with how much love (Continued on page 162)



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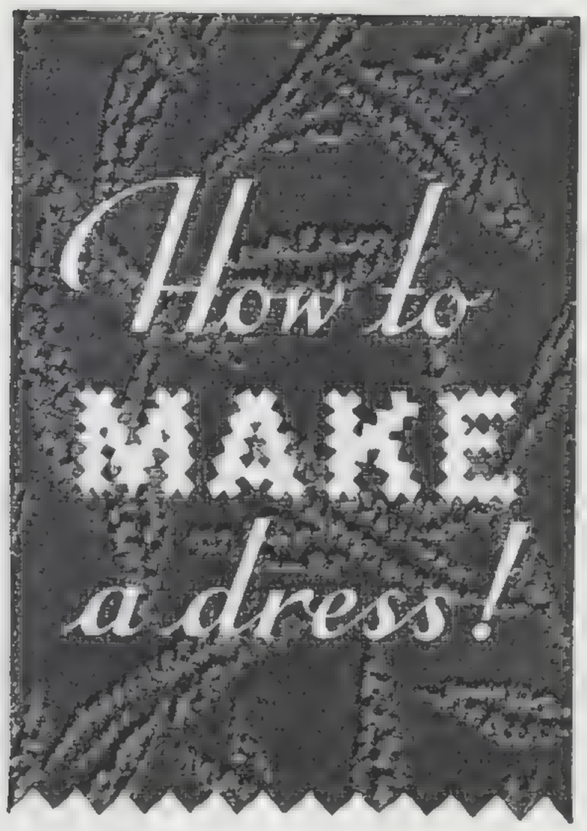
THERE IS A MAIDEN FORM FOR EVERY TYPE OF FIGURE!

DECORATOR'S LOG

(Continued from page 155) acanthus-carved bowl—another find for a Regency room. And a pair of huge pink opaline glass urns, gilt-mounted and supported on bases of white opaline glass rods, is another.

• From their new offices on Madison Avenue, Cox and Ross contribute a really new idea in window-treatment. They have designed a shaped, flat valance of fabric on a solid foundation that frames not only the top, but two sides of a window. This extended version of the pelmet is placed just inside the window-frame, making overcurtains unnecessary. They will design for you a shape that follows the pattern of the fabric, the sides seldom being more than eight inches wide, thus preserving your view of the park or the river. Among the most entertaining are those of a large and brightly flowered chintz bound in green. In the room where these are used, the emerald-green of the leaves in the chintz has been repeated in the leather of certain chairs, nice accents in a white-walled room. Cox and Ross have designed, too, a tie-back in bright green (or in any other colour) rope with large clusters of green wool balls like bunches of grapes, and their ideas for other trimmings are many and varied.

In a room with blue-white panelling and rose toile curtains, two plum coloured velvet sofas have fringes in pale blue, plum, and cream. In another pale blue room with a cream chintz patterned with ferns in soft blue and wine colour, the curtains are trimmed with wine and blue ribbons. Again, in a bedroom with a chinoiserie paper, the blue linen curtains and valances are tasselled with the various colours in the paper, and, in another room, the cream satin curtains have rather elaborate fringes in pale gold. In a child's room with pale blue paper patterned



Whether you "make"—or mar—your dress depends largely on the seams. *You know* the first requisite of a really smart dress is *flat, smooth* seams—and the smartest finish for seams is PINKING.

Wiss Pinking Shears *guarantee* you *faultless pinking* in the shortest possible time and with the greatest of ease—*before you take a single stitch.* All you have to do is cut the cloth and there it is—a beautifully pinked edge always neat and even and exactly 1/8" deep. With the help of these Shears you can discard French seams, overcasting, hemmed under edges and other tiresome methods of finishing—with NO bulges, puckers or lumps to break the smooth stylish lines.

No wonder WISS Pinking Shears rate a place of importance in the most exclusive shops. No wonder more and more women every day find Pinking Shears the shortest route to finely tailored clothes.

Just stop at the Cutlery Counter. We warn you—one look will make you covetous—but you'll *never* be sorry.



$4.95

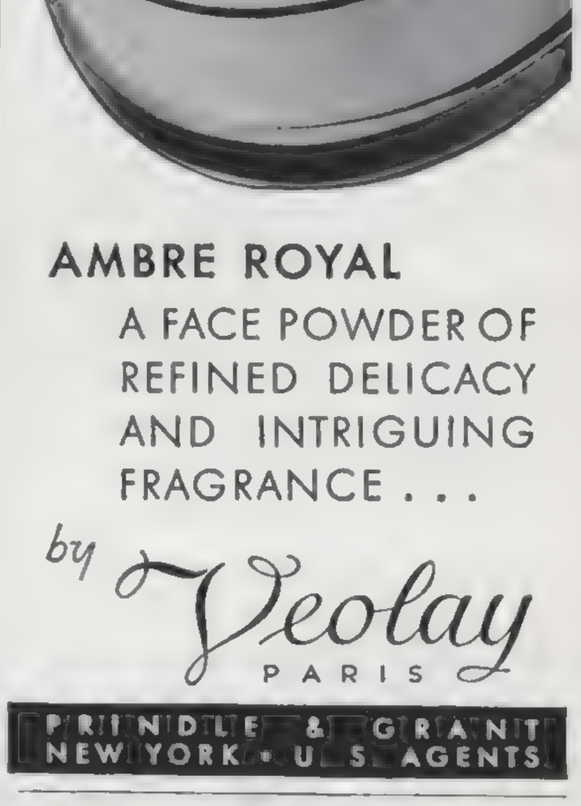
Chromium Plated, $5.95 (*slightly higher in Canada*)

WISS PINKING SHEARS

Mail in Envelope or Paste Coupon on 1¢ Postcard

J. Wiss & Sons Co., Dept. 510, Newark, N. J.
Mail me illustrated literature showing complete line of WISS Shears and Scissors.

Name .....
Street .....
City ..... State .....

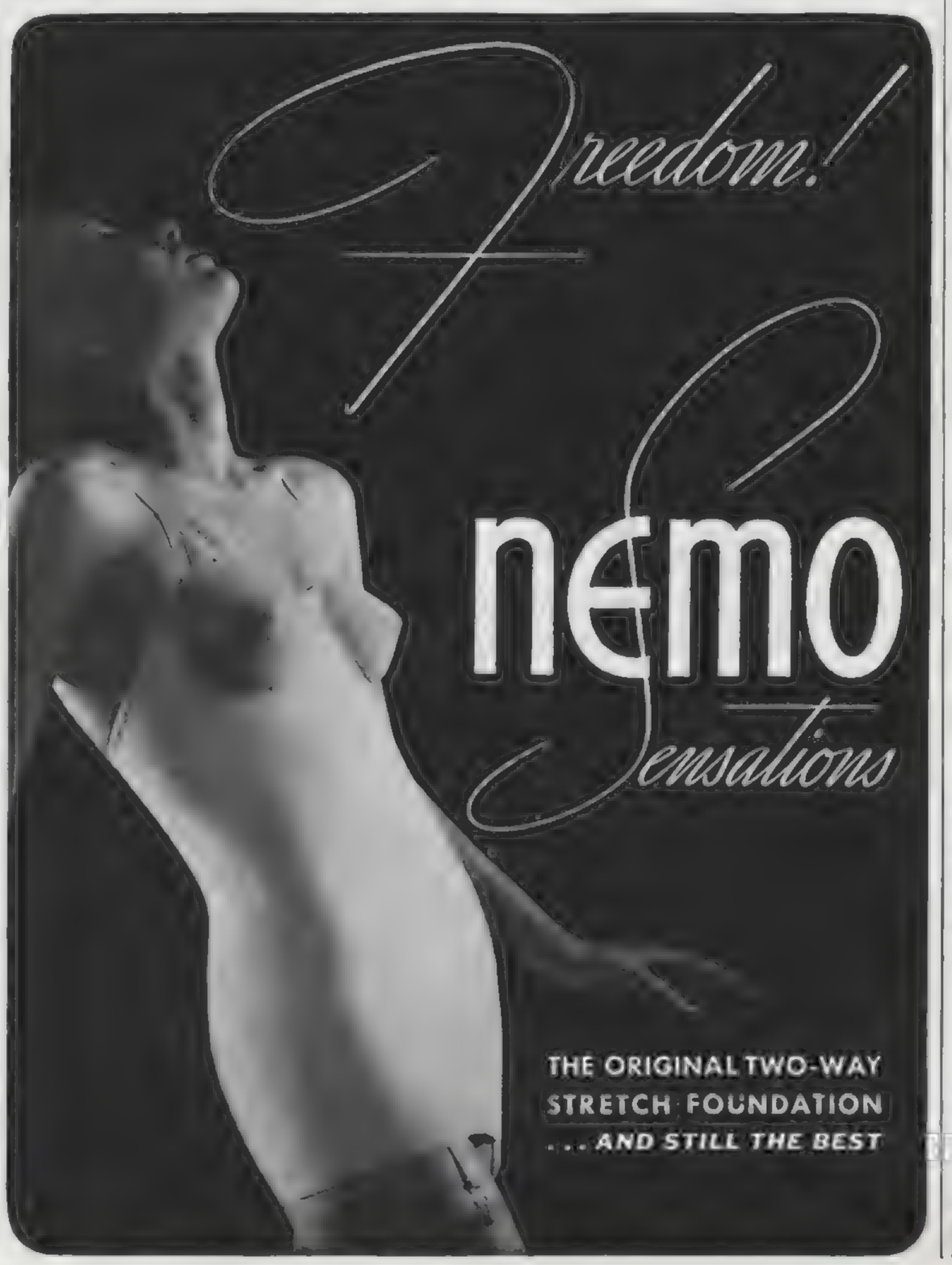


AMBRE ROYAL

A FACE POWDER OF REFINED DELICACY AND INTRIGUING FRAGRANCE . . .

by Veolay PARIS

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grand news for "BRIDGE HATERS"



Suffer no longer as a bored and unwilling "fourth!" The smart and lively thing to play is

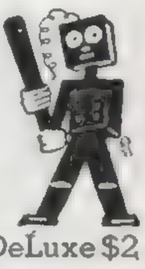
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the popular new game of Kings and Queens. More fun than Poker, Hearts, Rummy and Michigan---because TRIPOLEY is all four of these fine old games and more besides! 4 to 9 can play.

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DECORATOR'S LOG

in white and pale pink, white eyelet embroidery has been used for curtains with blue ribbon-trimmed edges.

• You have probably noticed the name Elsie de Wolfe over the door of a room in your favourite department store. I. Magnin, Neiman-Marcus, Marshall Field, Joseph Horne, and sixteen other important shops throughout the country have recently installed Elsie de Wolfe corners—Continental Gift Shops containing all sorts of very smart decorative accessories. Miss de Wolfe and her staff in Paris and New York are constantly looking for new and original ideas and foreign manufacturers capable of executing her designs. The subscribing shops agree to select from them at least fifteen objects four times a year, and these are displayed in a place in the shops especially designed for the purpose. At the moment, you will find that the collections contain such useful things as odd plaster pieces, scrap-baskets of draped, white, unbreakable plaster (for about $14), a pale green and gold plaster lamp with a simple linen-weave paper shade (about $24), two heavy twisted plaster candlesticks, a crouching dolphin for fruit, and a lamp in a grey and pink modern ring design with a deep coloured metallic paper shade.

There are several examples of Frances Serber pottery shown, among which are a Persian blue-green bowl and a cream coloured lamp with the extraordinary surface texture for which her work is famous. There are also that difficult-to-find vase for tall flowers, in mirror, and an excellent lamp with a plated-glass base and a narrow four-sided shade designed so that it may be used on a table close to a wall. If you are interested in any of these novelties, you had better hurry to buy them, for the selection will be completely changed for Christmas shoppers.

EVERETT GRAY LINSLEY



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4011
$4.00

A zipper set in genuine leather. Contains La Cross manicure cutlery and the marvelous La Cross Creme Nail Polish. Smart. Complete. Useful.

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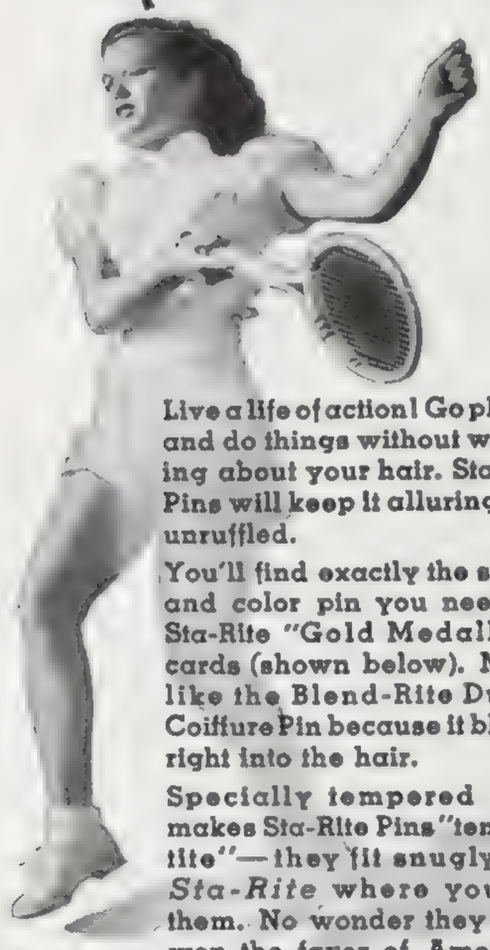
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TRIAL OFFER Natural, Rose, Coral, Sun Tan, Cardinal, Garnet, Rust, Colorless. For trial size, any one color, send this advertisement and two 3c stamps to La Cross, Newark, N. J. V-10-15

STA-RITE Hair Pins Bob Pins

For America's

Action Women



Live a life of action! Go places and do things without worrying about your hair. Sta-Rite Pins will keep it alluring and unruffled.

You'll find exactly the shape and color pin you need on Sta-Rite "Gold Medallion" cards (shown below). Many like the Blend-Rite Dultex Coiffure Pin because it blends right into the hair.

Specially tempered steel makes Sta-Rite Pins "tension-tite"—they fit snugly and *Sta-Rite* where you put them. No wonder they have won the favor of America's Action Women.

Dixie Dunbar
Appearing in
Pig Skin Parade
20th Century-Fox Production

STA-RITE HAIR PIN CO.
Shelbyville, Ill. ©1936

STA-RITE
Hair Pins
Bob Pins





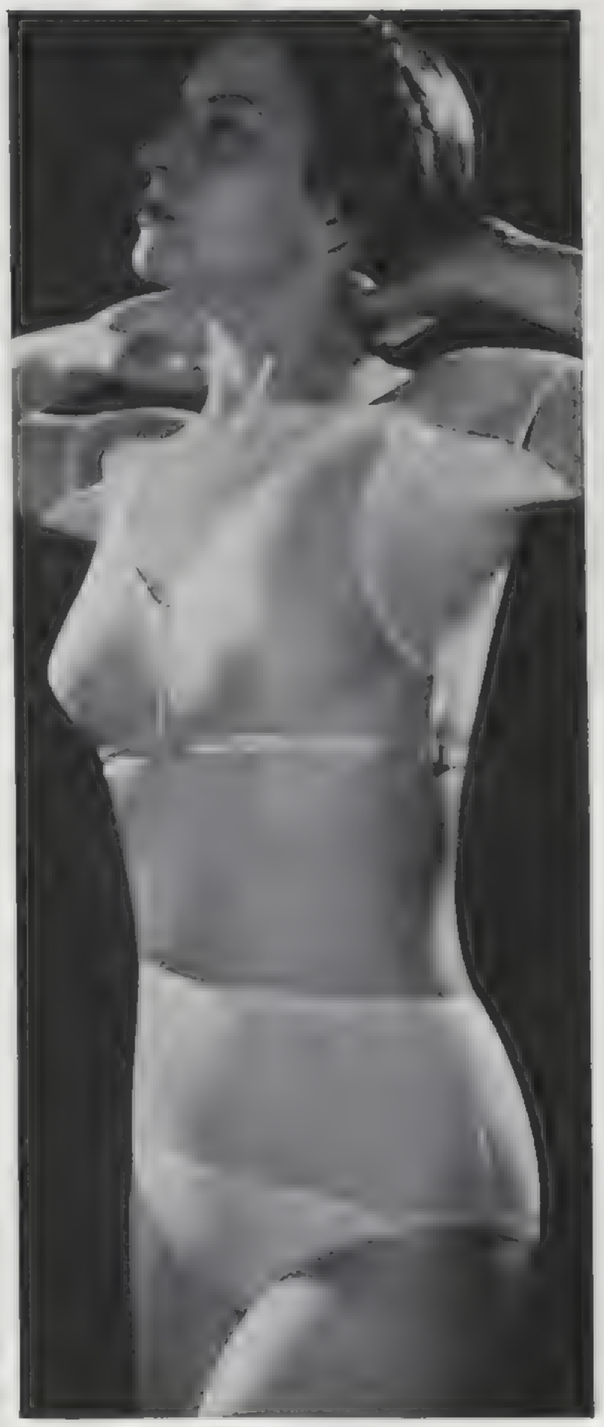
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PRESENTS

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* Sani-Scant

is a "MUST"

for young moderns

● Comfort, convenience, and confident security are yours in a Sani-Scant. This tiny, figure-fitting pantie has pinning-tabs properly placed for comfort, and an adequate protective panel—both skilfully concealed in a well-cut, daintily-made bit of lingerie.

Ask for Sani-Scant at your favorite notion counter—it's Kleinert's very newest contribution to that welcome peace of mind which can come only with "guaranteed protection". Sani-Scant is *modern*—cut to fit smoothly over present-day figures and under present-day frocks.



P.S. She's wearing a Kleinert's Bra-form also—that clever little uplift bra equipped with Kleinert's Dress Shields—*guaranteed* to protect your frock not only from moisture but from friction and underarm cosmetics as well.

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America's foremost
DEPARTMENT STORES
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NEW . . . a Vitamin F Oatmeal Facial Clears, Softens the Skin



29 Facials For 69c

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exclusively in the smartly styled
American Girl
SHOE

Imagine a cushion of cork* between insole and sole! So **cool**, so flexible, so long-wearing and so very **smart**. You'll adore their distinctive style, smooth-fitting lines. You'll find new grace in walking . . . with their snug heel-fit, metatarsal cushion, and arch support.

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**Cork is 53% air space.*

THE *American Girl* SHOE
$5.00
A FEW STYLES $5.50

FAITHFUL VINCENZA

(Continued from page 153) this winter to a round hundred, or about nine dollars. She will doubtless chip a bit more from the marketing money, and not find herself so badly off. At any rate, it will not be because of this that she will threaten to leave, for she will know—and will know that her *castellani* know—that she can hardly expect to get more anywhere else, and perhaps even less. My friends' aunt has taken on this year an excellent maid-of-all-work, and only pays her eighty lire.

But then Vincenza has her *cresta*, the Italian name for what she can niggle, juggling with real and imaginary prices, out of the money she is given to spend for the house supplies, a custom, as you doubtless know, traditional to all European domestics. It seems to us a poor system, and yet, if the marketing is to be given to the servant to do, it can not be avoided, human nature being what it is. But then the mistress expects this juggling—or rather she knows that she can't help it, although if she is a good housekeeper she will struggle bravely with *i conti* each day in order to make the gain as small as possible—and takes the *cresta* into consideration in what she pays her servant.

For a Vincenza with a good head for finances, in conjunction with a mistress negligent or indifferent or weak at figures, can sometimes almost double her wages by the end of the year, what with adding two *sous* to the price per pound of the vegetables, and four *sous* to that of the meat, and so on down the list for the day. A fairly honest servant in this respect, as is Vincenza, will not take more than twenty or thirty lire in a month on the money given her to dispense; and if she were absolutely honest, I am inclined to feel she would lose out, and would certainly be considered a ninny by all the other domestics, and one almost doing "scab" labour. A servant who comes in by the day can also gain by taking out snicks and snacks of this and that in her capacious carry-all with which she is always armed for marketing, a *soupçon* or more of flour, of sugar, of coffee, a bit of butter, or a piece of cheese. You wouldn't believe what it can amount to in a single week. This, too, the European housekeeper expects, and must fight to control and reduce to a minimum. I have suggested that all housekeepers should have glass receptacles with water-line markings on the outside if they want to keep on an even keel.

Our American system, where the housekeeper gives a definite pay and does her own marketing, would seem to be a point in her favour. It demands, to be sure, an initial outlay of time and trouble, but it saves an immense wear and tear on the nerves. Or at least it would for me. But perhaps it is all in being brought up to the system; for though there is much fuss and fuming between European mistress and servant, I can not see that it has a visibly aging effect. It may be also that the exercise of these daily controversies livens up what would otherwise be a too monotonous and shut-in existence.

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RODIER • CREATORS OF EXQUISITE FABRICS
THESE FEW AMONG MANY ARE LISTED FOR YOUR IMMEDIATE CONVENIENCE
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How to Win at Love!



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EXPERIENCED men of the world and practical psychologists, under the direction of the *International Charm Institute*, now present an amazing new kind of charm course for the truly modern woman.

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"FROLIC"

"Frolic" makes a smart and exciting break with tradition on two fashion counts... First, it combines its high peaked crown with a new, nape back. Second, it ushers in a new, narrower brim. Superior felt, all colors, scientifically graded headsizes

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How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

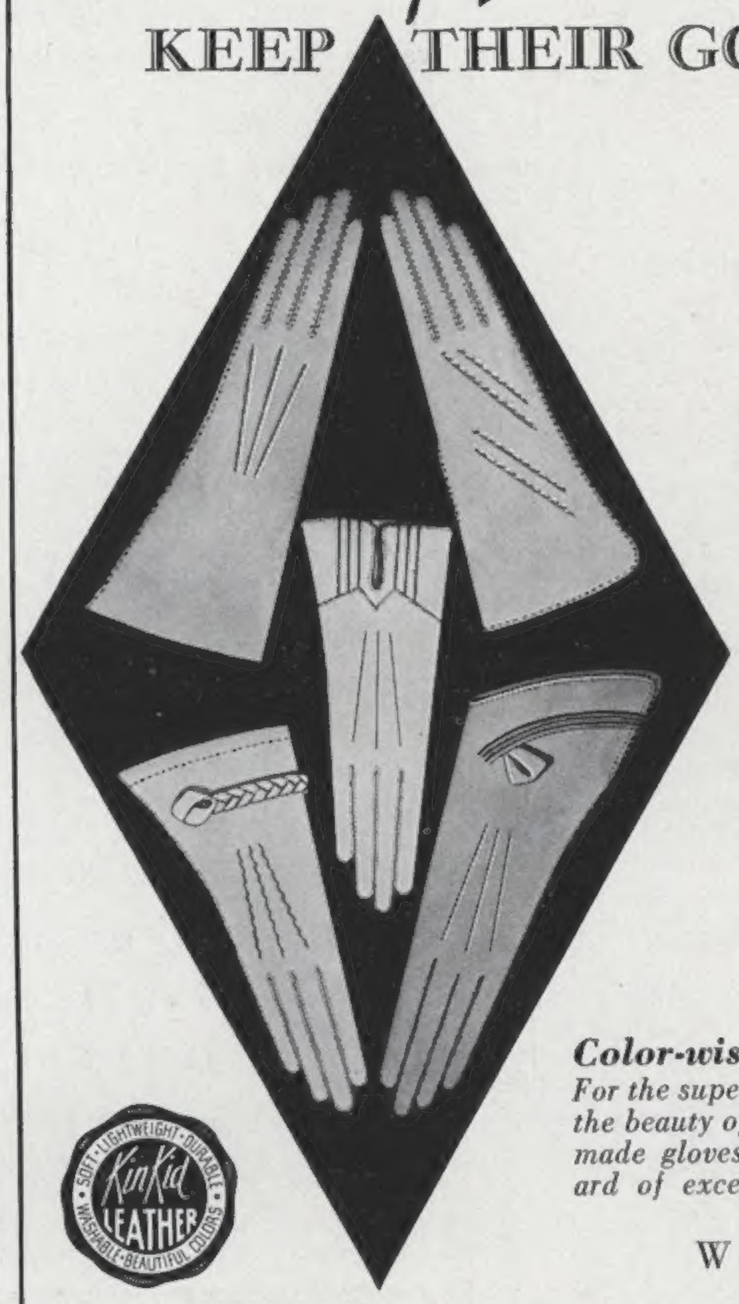
Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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458	$2.00	7510	$ .50
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GLOVES OF *KinKid* LEATHER KEEP THEIR GOOD LOOKS



—The real test of a good glove! That's because **KinKid** means leather of flawless quality . . . *feather-soft* texture and soul-satisfying colors, both marvelously uniform . . . staunch resistance to wear. Foreswear guesswork and insist on gloves of **KinKid** Leather. Look for the **KinKid** trade mark.

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Color-wise!
For the superiority of their dyes and the beauty of their colors, American made gloves have become a standard of excellence the world over.

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THE LIFE AND *Letters* OF A LOVELY LADY

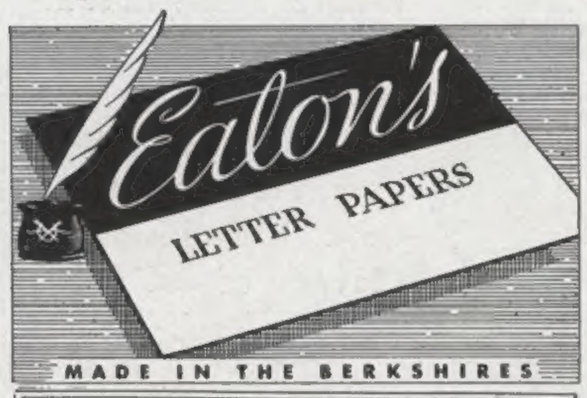


• *She is the wife of the M.F.H. ...She was reared in the traditions of the hunt...She rides a thoroughbred ... She writes an equally well-bred letter ...*

P.S. *She uses Eaton Stationery!*

• Like so many lovely ladies, her personal note paper is selected from the Eaton line. She uses Eaton's Highland Linen as many thousands of smart women have been doing for many years. She also selects two or three other Eaton papers for special occasions. Each paper is authentically styled and quite correct for its purpose.

See the Eaton line at your department store, stationer, or druggist. And ask for your copy of "It's Fun to Write Letters." It adds sparkle to your correspondence.



EATON'S PERSONAL LOG BOOK is an exquisitely bound, hand-tooled leather book. It contains one hundred blank pages of all-rag paper, on which to record facts and happenings; to sketch or paint; to preserve pet trivialities. $6.50, $7.50

IN THE TOUGH

(Continued from page 157) were they given, and with how much sentiment were they treasured? Maybe there was bitterness, too. At any rate, loved or hated, here they all are on the Bowery, waiting to be sold, to begin another cycle that will doubtless return them once more to the Bowery.

Many of the jewels have come back again and again. The most frequent repeater is a man's enamelled fob-watch, which is intricately designed and valuable, but it is also massive and pink in colour, and seems to be the first thing its owners pawn.

The dealers say it is hardly possible for jewels to stay in a family more than a few generations. Estates must be settled, or money is needed, or the old jewels are traded for more modern ones. Nearly every day, the gems of royal and of famous people pass through the exchange and are sold for their intrinsic worth, with little regard for sentiment. The only jewels with associations that seemed to have impressed the blasé dealers in recent years were those of Rudolph Valentino and Texas Guinan.

Occasionally, some one, usually a lady, attempts to redeem an article just after it has gone to the auction-rooms. It is traced to the dealer who almost invariably has sold it, for the turn-over in the exchange is fast. Sometimes, it must be traced through several subsequent buyers before the woman retrieves it.

CRIMINAL NEGLIGENCE!

There has never been a robbery in the centre, probably because of the precautions taken. No jewels are left in the show-windows overnight, or even in the show-cases inside the stores.

Up-stairs, in small light rooms over the stores, diamonds are cut and polished and set or reset, and silver is buffed. The doors and vestibules to the rooms are barred, and there is no superfluous furniture, just the tools and tables where the workmen sit with hammocks to catch the chips and dust of diamonds and metal.

Silver is polished against a cloth-covered revolving wheel. There is a pleasant acrid odour of burning cloth, caused by the friction, and infinitesimal bits of metal are sent like dust through the room.

All the sweepings are carefully saved to be refined, and the silver recovered. The walls and ceiling are brushed, and the old oilcloth coverings and work clothes of the men are burned to extract the silver dust. Even the water in which the workmen wash their hands is saved. A small room where silver is polished may yield to a refiner hundreds of dollars' worth of metal a year.

Outside on the Bowery, the lusty, tumultuous life of the lower East Side converges. The "El" roars, trucks rumble, Chinamen from Mott Street mince by, snatches from foreign tongues are caught and lost in a reek of exotic and forbidding odours. Absorbed in the raucous chaos, the visitor forgets the cool diamonds and the metal until, a few blocks away, he sees the glittering gold-leaf roof of the new building at Foley Square.

JANE BUTZNER

Booklets



You can simplify your shopping and learn more about many of the products advertised in Vogue by writing for the booklets listed below. Clip the coupon, indicating on it the numbers of the booklets desired. Where remittance is indicated please send in stamps. Address coupon to THE READER SERVICE BUREAU, VOGUE, GREENWICH, CONN.

For your Vanity

878. A Fan For Your Beauty. The new Du Barry make-up chart, adapted from a woman's fan, suggests effective costume colours according to type, and the proper make-up for each type. One of these fan-shaped beauty charts will be sent to you free, on request. Richard Hudnut.

879. Treatments for Your Hair. If your hair needs reconditioning after the ravaging effects of a summer in the sun, Ogilvie Sisters have a booklet that suggests helpful treatments for you. Remedies for other scalp conditions are also included in their helpful guide-book. Ogilvie Sisters.

880. "Beauty in the Making" is Helena Rubinstein's helpful booklet that describes her preparations and suggests special treatments for your own type of skin. You may have a copy free, on request. Helena Rubinstein.

881. Corrective—Protective. Proper care of the skin and correct use of cosmetics are the two parts of Daggett and Ramsdell's helpful booklet. The phases of beauty culture are explained simply and directly, and there are answers to the most frequent questions asked about the care of the skin. Daggett and Ramsdell.

882. Sunclyme is a new cosmetics line made from sun-ripened tropical fruits—limes and lemons, Avocados, and Papaya melons. Only four Sunclyme preparations are needed—one to cleanse, one to lubricate, one to tone, and one to protect. A booklet telling you about Sunclyme products will be sent to you free. Sunclyme.

For your Household

883. How to Buy Liquors and Wines. "Mine Host's Handbook" sets forth basic facts about wines and liquors and tells you how to judge their quality. The favourite recipes are included and there are notes on how and what to serve. National Distillers Products Corporation.

884. Eastman's Magazine Ciné Kodak is described in an illustrated booklet that will be sent to you free. This new home movie camera is pocket-size and it's easily loaded. Directions are included in the booklet, with a price list of the camera and accessories. Eastman Kodak Company.

885. "How to Plan Your Wedding and Your Silver" is an excellent Towle booklet to make your wedding preparations easier and happier. This booklet will remind you of important things to do before the wedding. There are pictures of many Towle patterns to help you in your selection of silver. Please send ten cents to cover mailing costs. The Towle Silversmiths.

886. Ronson Lighters—a booklet illustrating and describing these lighters with the famous "one-finger action" will be sent to you free, on request. Art Metal Works, Inc.

For your Wardrobe

887. English-Type Shoes. A booklet showing the latest Arnold Authentic shoes will be sent to you free, on request. M. N. Arnold Shoe Company.

888. Fall Glove Colours—a little folder showing four Fall colours in fine Kislav gloves will be sent to you free. The booklet also tells you about the durability of these French gloves and how they wash without shrinking or fading! Norman Blum Company.

889. "Time Etiquette" is an interesting and instructive little book by Emily Post that you may receive free, on request. Hamilton Watch Company.

890. "The Miracle Yarn that Makes Things Fit" is Lastex, of course—and you will be interested in a booklet telling you all about Lastex and its new uses in clothes. This will be sent to you free. Lastex Company.

891. Three New Fall Dresses are presented in Mode of the Moment's new folder. Complete descriptions and prices of these dresses with the name of the store nearest you that carries them are included in the booklet that will be sent to you free. Mode of the Moment.

892. Nine Shoe Styles—the latest Fall style booklet with illustrations of nine new Enna Jettick shoes will be sent to you on request. Enna Jettick Shoe Company.

For your Travels

893. "Reliance" World Cruise. The Hamburg-American World Cruise leaves New York on January 10th. This cruise on the "Reliance" takes you Eastward via the Mediterranean. Literature about this cruise will be sent to you free, on request. Hamburg-American.

894. "Travel Comforts in Japan" and other beautifully illustrated booklets on Japan will be sent to you free, on request. Japan Tourist Bureau.

895. To Mexico? Panama Pacific's three-week, all-expense circle tour, especially planned to cover all the most interesting places in Mexico, is described in an interesting booklet that will be sent to you free. Panama Pacific Line.

896. Around the World on the Franconia. When winter is at its worst here, this famous world cruiser will take you to the Southern Hemisphere, and as Spring approaches, it will cover the Northern Hemisphere. A booklet telling you about this cruise will be sent to you by the Cunard White Star Line.

(As the supply of many of these booklets is limited, we can not guarantee to fill inquiries received later than two months after appearance of the announcement.)

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It's hard to believe the calendar on the Southern Route! Summer and Lido life go on and on together . . . into October, November, December, all through the year . . . thanks to mid-ocean mildness and the "outdoor" design of Italian Line ships!

Picture a balmy, purple evening . . . in Fall, in Winter . . . with couples strolling on starlit decks without wraps. Picture too a Lido Deck flooded with sunshine and thronged with sunbathers . . . in shorts, in beach gear, in sports clothes. It's only wisdom to choose this warmer, friendlier crossing in Fall or Winter.

Book on any Italian Line vessel. All are First Class, *all have brilliant Lido decks*, and the unfailing courtesy, delicious meals and superb seamanship of the modern Italian Marine. Swift crossings on the superliners Rex and Conte di Savoia (gyro-stabilized). Leisurely voyages on the Roma, "Italy's Palace Ship" or on the newly remodeled Saturnia or Vulcania touching as many as nine fascinating ports en route!

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ITALIAN LINE

Anne Rockefeller





...and her famous "Little Dinners"

MISS ANNE C. ROCKEFELLER, of the distinguished New York family, enjoys entertaining in a casual, unpretentious way—intimate little dinners with a few friends who share her interest in the arts. The menu itself is kept very simple. Just soup and entrée... a pause for a Camel... followed by a green salad, dessert, and coffee... with Camels between courses and after to accent subtle flavors. "Smoking Camels," Miss Rockefeller says, "makes the choicest delicacy taste that much better. They help digestion, too, and bring a delightful sense of well-being, an at-peace-with-the-world mood."

Sert Room, The Waldorf-Astoria, New York. "Whether I'm in the Sert Room of The Waldorf-Astoria—at home—or at the homes of my friends —I notice that Camels are the favorite cigarette."—*Anne C. Rockefeller*

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Mrs. William I. Hollingsworth, Jr., *Los Angeles*
Mrs. Chiswell Dabney Langhorne, *Virginia*
Mrs. Jasper Morgan, *New York*
Mrs. Nicholas G. Penniman, III, *Baltimore*
Mrs. Langdon Post, *New York*
Miss Lucy Saunders, *New York*
Mrs. Brookfield Van Rensselaer, *New York*

Add to the joy of good digestion by Smoking Camels

SO YOU'VE asked a few friends to drop in! Do remember the friendly touches that make Anne Rockefeller's dinners so charming. A simple menu, plenty of Camels. Smoking Camels, scientists agree, stimulates the flow of digestive fluids—*alkaline* digestive fluids that play such a welcome part in good digestion.

With Camels, expect to enjoy yourself—whether hostess or guest. Smoke as many as you wish, during meals and after. As Frank, head waiter of The Waldorf's Sert Room, says: "Excellent food calls for costlier tobaccos—one complements the other. In the Sert Room, where discriminating people gather, Camels are the favorite." Their delicate flavor gives each succeeding Camel a never-tiring taste. And, being mild, Camels never get on your nerves.

Let Camels set you right.... Smoke them for digestion's sake!

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COSTLIER TOBACCOS!

CAMELS ARE MADE FROM FINER, MORE EXPENSIVE TOBACCOS...*TURKISH AND DOMESTIC*...THAN ANY OTHER POPULAR BRAND.



FOR DIGESTION'S SAKE — SMOKE CAMELS